

Re-Sign Film Studio Staff Orks

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Petrillo Ruling On AGVA Old Statute

By JOHN S. WILSON

New York—Ultimatum handed down by James C. Petrillo early in September that AFM members who also belonged to the American Guild of Variety Artists had to resign from AGVA had been brewing for months before. Musicians union has had a rule on the books for some time forbidding dual membership but nothing much had been done about it in the past. Dual membership became an issue five months ago when Lee Norman, bass and leader at the Regent theater, Harlem, took over the emcee duties there and was immediately tabbed for membership by AGVA and had to put up \$50 initiation fee.

Similar incidents had happened before, but the AFM took a stand on this one and called a strike, with the result that the once-a-week variety shows at the Regent were dropped.

Tightened Up

This was followed by a tightened policy when the AFM convention (Modulate to Page 12)

Cap Reissues Jo, Ingle Side

New York—Capitol records is reissuing Red Ingle's *Timtashun*, platter which first brought him to attention, but with a difference. Original release had the singer listed as Cinderella Stump and buried in small type. Disc drew attention with guessing on who the thrush was and drew even more notice when it was revealed that Cinderella was Jo Stafford.

Reissue will use Miss Stafford's name and give her billing over Ingle. Platter will also spell the title straight, *Temptation*.

Double Treat



(Photo by Mike Levin)

New York—Not only do the habits of the Orchid club (the old Onyx) on 52nd Street see 1948's Mrs. America every night, but they also hear her sing. Peggy Payne, above, is the gal, and a pleasantly non-representative Mrs. she is.

Hollywood—The yearly hassle over the signing or re-signing of one-year contracts with the musicians who comprise the staff orchestras at the major film studios is over for another year. Though the changes in the lineups are not as widespread as was expected, it's interesting to note that some top pay men, who for several years have been drawing guarantees well above the AFM's minimum of \$6,916 a year, are no longer in evidence.

However, some of these musicians may have dropped off the staff list at a major to freelance; freelancing has been more lucrative since the abolition a year ago of the 50-piece orchestra maintained by the Society of Independent Motion Picture Producers and the scrapping of numerous small groups maintained by the smaller independents.

Ork Personnels

WARNER BROTHERS—Vic Allen, orchestra manager; Dan Lube, Harry Zagon, Joseph Livoti, S. Ross, Jerome Reiser, Howard Griffin, Baldassare Ferlazzo, Rene Hemery, David Berman, Hillard Lubie, Naomi Fischer, Hans Wippler, violins; Paul Robyn, Maurice Keltz, Carroll Cole, Christian Sprout, violas; Eleanor Slatkin, Julian Kahn, Maurice Amsterdam, Alexander Reisman, cellos; Artie Bernstein, Vic de Lory, basses; Leonard Posella, Robert Bladet, flutes; Joe Casillas, Les Robinson, Archie Rosette, Ralph Lee, Ted Kries, Percy Nichols, reeds; Lillian Lhoest, Lloyd Rathbun, oboes; Ray Nowlin, bassoon; William Hinshaw, Walter Hornig, George Hoffman, Jacob Kessler, French horns; Wallace Kotter, tuba.

Larry Sullivan, George Wendt, Al Harris, trumpets; Frank Sullivan, Hoyt Bohannon, Charles Cowland, trombones; David Klitzkin, Norma Drury, pianos; Charles Calkins, George Beebe, Frank Horcroft, drums; Gail Loughton, harp.

REPUBLIC—Henry Scharf, orchestra manager; Alex Murray, Lilly Mahler, Sylvia Noark, Nathan Abbas, Milton Fehrer, David Jackson, Simon Carlgren, Henry Castleton, Mark Epstein, Lester Spencer, violins; Norman Botnick, John Bingham, Gordon Groves, violas; Katherine Shreve, Hendrick Noordhoff, Flori Gough, cellos; Bart Hunt, Joseph Kaufman, basses; Barnett Sorkin, Jeanette Rogers, Jerry Vanderhoof, Joe Bayer, Lou Marasie, Lee Stall, woodwinds; Huntington Burdick, Lawrence Sansone, Francis Hellestein, French (Modulate to Page 12)

Bop City Stews About Bookings

New York—Conflict with bookings at the Paramount theater has caused Bop City to reshuffle some of its winter dates. First shift came when the Paramount offered Woody Herman and the King Cole trio three weeks starting Oct. 27, a period which they were already scheduled to play Bop City. GAC asked BC to move the Herman-Cole date back three weeks to allow for the Paramount booking.

Bop City ops retaliated by demanding Herman and Cole for separate shows. However, Carlos Gastel, manager of both Herman and Cole, refused to split them and the BC date was canceled.

Next hassle developed when the Paramount refused to let Billy Eckstine play anywhere else in New York before his Christmas week appearance at the theater. He had been set to go into Bop City before Christmas. As a result, Mr. B canceled the club date but will probably play there early next year.

Big T To Stay With Satchmo

New York—Jack Teagarden, who had been making plans to cut out from the Louis Armstrong group with a band of his own, has given up the idea for the present. He'll stay with Louis for at least another year.

Big T is holding off plans for his own band on the advice of manager Joe Glaser. Reported Glaser told him, "All right, I'll book you. But where?" Under Glaser's management, he has paid off all his back debts and now is, so far as he knows, a solvent guy.

Garner Clark, cornetist who was set to go with Teagarden, will have to look for another berth until Jack is ready to go on his own again.

NBC To Revive Remote Air Shots

New York—Late-hour remote broadcasts by name bands, which went into a decline with the rise of disc jockeys, are scheduled for a revival by the National Broadcasting company. Main effort of the revival will be a reciprocal deal between NBC and Victor to put the spotlight on crews which record for Victor.

As an aid in lining up spots from which to air the remotes, NBC will agree to spend time and money on publicity for the broadcasts. Included in the outlets the network is gunning for are the Aragon and Trianon ballrooms in Chicago, the Palladium in Hollywood, and the Mark Hopkins hotel in San Francisco.

Helen Lee On The Cover

Discovered by Orrin Tucker on the campus of the University of Alabama, auburn-haired, brown-eyed Helen Lee, this issue's cover subject, sang with the Larry Clinton and Jimmy Dorsey bands before she decided to try her luck as a single. Helen records for the Bullet label, has two platters, *Red Head* and *Cabaret*, in the jukes. She has been doing radio and television work in New York of late, currently is featured with Red Rodney's group at Chubby's in Camden, N. J.

Bird Wrong; Bop Must Get A Beat: Diz

New York—The Bird is wrong about the relationship of bop and jazz, says Dizzy Gillespie. "Bop is an interpretation of jazz," Diz told the Beat. "It's all part of the same thing." Last month Charlie Parker said that bop had no roots in jazz, was something entirely separate and apart from the older tradition (see *Down Beat*, Sept. 9) Parker identified the beat as the distinguishing factor of bop.

"It (bop) has no continuity of beat, no steady chug-chug," Parker said.

This lack of a steady beat, according to Dizzy, is what is wrong with bop today.

"Bop is part of jazz," Dizzy said, "and jazz music is to dance to. The trouble with bop as it's played now is that people can't dance to it. They don't hear those four beats. We'll never get bop across to a wide audience until they can dance to it. They're not particular about whether you're playing a flatted fifth or a ruptured 129th as long as they can dance."

The important characteristics of bop, Dizzy says, are the harmonics and the phrasing. Tossing in a variety of beats isn't essential.

These are conclusions which Dizzy has reached after dragging his big band around the country for more than a year. As a result, he's revising his book so as to turn his outfit into a band which can be danced to.

"We'll use the same harmonics," he said, "but with a beat, so that

made it easier for me and for everybody else who plays bop."

They Were Unhappy

Main pressure on Dizzy to make the switch has come from his wife, Lorraine, a former dancer, and his manager, Willard Alexander. For the last year, Lorraine has circulated in the audience on his one-nights, getting audience reaction and trying to impress him that a lot of his numbers were making the dancers unhappy.

From Alexander's point of view, the big hurdle with Dizzy's band, as it was, was scarcity of places where a big band which didn't draw dancers could be booked.

"We can't play small places that hold 100 or 200 persons," Dizzy pointed out. "We're playing big auditoriums that hold a couple of thousand, and you can't rely on the extremists to support you there."

Alexander says he isn't asking (Modulate to Page 12)

people can understand where the beat is. We'll use a lot of things which are in the book now, but we'll cut them and splice them together again like you would a movie so as to leave out the variations in beat.

"I'm not turning my back on bop. My band has a distinctive sound and I want to keep that. But I want to make bop bigger, get it a wider audience. I think George Shearing is the greatest thing that's happened to bop in the past year. He's the only one who has helped it along. He plays bop so the average person can understand it."

"Anybody can dance to Shearing's music. By doing that, he has

Two Emerge From Conference Room



New York—Willard Alexander may be the Gentleman Agent and Dizzy Gillespie Mr. Bop himself, but they're just a couple of the boys, according to this photo. Willard and Dizzy have some plans on making the Gillespie band more salable, which are outlined in this issue.

Just Resting

New York—Duke Ellington caught the show at the Club Savannah recently, and afterwards stopped to compliment Lucille Dixon on her band which plays there. Then, turning to Lucille's trumpet player, the Duke asked:

"Are you still on vacation?"

Trumpet man was Taft Jordan, who took a two week vacation from Duke's band two years ago and never showed up again.

Les Paul Mugs Way Through 'Blood And Whiskey' To 'Blue Skies'



Chicago—Guitarist Les Paul and company at the Blue Note here, shown in the three photos above. Bassist is Warren Downie, and rhythm guitarist is Mary Ford, who used to be a hillbilly singer on the west coast. This is Mary's first professional turn with the guitar, and Blue

Note patrons found both that and her singing soft and pleasant. Paul's trio is now at the Book-Cadillac hotel in Detroit. After that, he was to return to Los Angeles for another operation made necessary by injuries sustained in an auto accident more than 1½ years ago. However, the

hospital trip has been postponed in favor of a tour with his trio which will follow Detroit with dates at the Chase hotel in St. Louis, and Bop City and the Roxy in New York. Les returns to the Blue Note in April.

(Photos by Ralph Jungheim)

Louis, Shearing On Same Bill Enrich Bop City Till

New York—Bop City wound up its first summer by trying a catch-all policy which might prove a solution to a number of problems. The big jazz den parlayed Louis Armstrong's group (Earl Hines, Jack Teagarden, Barney Bigard, Cozy Cole, and Arvell Shaw) and the George Shearing quintet, thus offering pleasing prospects to both moldering fig and flipping wig.

In view of the strictly-drawn battle lines of recent years, the danger of such a policy is that the more adamant followers of each school of jazz might be so revolted by the music of the opposition that both factions would stay away. With lesser artists this could possibly happen. But with talent such as Louis and Shearing on display, the results could only be happy, both musically and financially.

Whole New Fields

So far as the operators of Bop City are concerned, this pairing opens up new possibilities in their talent hunts. One of the things which has plagued them is the problem of finding enough bop names or near-bop names to permit a change of show every three

or four weeks with sufficient marquee value to draw the customers.

If the success of this experiment should convince them that it's not really necessary to live up to the implications of the joint's name, their worries on the talent hunting score should be eased considerably.

Similarly, this mixed policy opens up new avenues of trade. B. L. (Before Louis) there was a well-knit group of New Yorkers who would sooner sell their souls to Symphony Sid than step inside Bop City's gone walls. But with one of their very own on the podium, they took the big adventure and presented themselves at the home of the frantic malted. And, probably to their own surprise, they lived through the experience. Even Rudi Blesh listened to an entire Shearing set without disappearing in a burst of smoke.

Is All Good

For music in general, of course, this is all very good. If anybody can convince a set New Orleanian that bop might be worth listening to, Shearing is the man who can do it. And certainly Louis and his star-studded crew ought to be able to indicate to a gone cat that the older stuff is not as dead as anti-fog propaganda has painted it.

Having said all this, however, one next comes to the unfortunate conclusion that there isn't much that could be used to follow the Shearing - Louis combination — groups, that is, which are so good in their own field that they will arouse the interest of followers of the opposing school. This, of course, boils down to a comment on the currently lethargic state of jazz.

Still Cheers

Shearing, returning to Bop City after only a few weeks absence, was offering substantially the same material which brought hosannas earlier and which still brings them. The one notably new number was, unfortunately, something which shouldn't have happened. This was a composition by Chuck Wayne called *In a Chinese Garden*, which Shearing introduced with emphasis on the term "semi-classical," asking for silence so that the assemblage could catch all its subtle nuances.

The piece will get its critical due when Mix reviews Shearing's record of it, but as an interim report, it struck this ear as a pre-tentious hunk of bunk, a dull collection of tired clichés which we had thought were thankfully

Sorry

Chicago—Credit was neglected in the last issue for the photograph of Bill and Ruth Reinhardt and Sid Catlett, which appeared on the cover. The shot was made by Ralph Jungheim, whose pics of Les Paul and his trio appear above.

buried long, long ago.

Louis and his cohorts had so much to offer they had trouble getting down to the business of just playing. There were specialties by everyone, most of them fine, but this left little time for the group to get together on some of the pieces that one hoped to hear. High spot was a fascinating up-tempo version of *Lover* by Teagarden, a reminder of what a remarkable trombonist this man is despite his ups and downs over the years.

Just Wind

Low spot, definitely, was an interminable and rather tasteless bass solo by Arvell Shaw, who stirs up a lot of breeze and little else. As for Louis, he stays great even when he is dishing up such tripe as *Shadrach*.

As an added filip for its policy experiment, Bop City included a turnover act, the Trenier Twins with Gene Gilbeaux' quartet.

—wil

Musicraft Leases Masters To MGM

New York—Deal has been completed whereby MGM records takes over a batch of masters made for Musicraft, currently operating under the terms of Chapter XI of the Chandler act. Pact includes sides by Duke Ellington, Dizzy Gillespie, Artie Shaw, Sarah Vaughan, Mel Torme, and Phil Brito.

Sarah, currently under contract to Columbia, promised Musicraft four more sides as part of the deal to get out of her contract with them. When these sides are cut, MGM will get them.

Deal runs for five years, with MGM guaranteeing a minimum of \$25,000 a year to Musicraft. MGM paid \$25,000 down for the masters and will cough up one cent a platter in royalties to Musicraft.

Endow Scholarships

New York—Two music scholarships for next semester at Chapman college, Los Angeles, have been endowed by the King's Men, NBC vocal quartet. All four of them studied there 20 years ago. Scholarships are in memory of the late Virginia Linn Clopton, sister of one of the members of the quartet, Buddy Linn. They are open to musicians and singers.

But When You Add Tomatoes!

New York—It may be a little too early to start figuring what comes after bop. But it might possibly be pizza music. Even more possibly, it might not. In any event, for the record, pizza music was officially unveiled here in August. And the

genius behind it is Patsy Marconi, restaurateur, formerly of Mulberry street, now of 32nd street, where his joint is readily accessible to bands playing the Statler hotel.

Pizza music can be played by a group of any size, but it must include pizza table, pizza dough, and flour. The music has a steady rocking beat at a medium fast tempo, which Patsy emphasizes by doing paradiddles on the dough. There are also numerous breaks of varying length to allow Patsy to throw the dough high in the air and, maybe, catch it on the way back. Length of the break depends on how high he throws the dough.

A Sure Hit

For the official introduction, Adrian Rollini composed an epic called *Patsy, the Pizza Man*. Patsy was accompanied by Adrian on piano and Bob Chester on tenor. A rhythm section, of course, is unnecessary. Although he had stayed up late the night before learning the lyrics to Adrian's composition, Patsy unfortunately forgot them once he started patting his pizza.

Pizza music almost got introduced before the war when a radio producer caught Patsy improvising, accompanied by a juke box. At the studio audition, however, Patsy threw so much flour around the studio that his pianist's glasses got covered with the stuff and he couldn't see the music. So the whole thing went up in flour.

—wil

Bill Davison Frisco Date Packs Club

San Francisco—The resurgence of Dixieland continues unabated amid the fog here. Wild Bill Davison brought a small group into Doc Daugherty's Hangover club for a week in mid-August and packed the joint nightly. With Bill were Peanuts Hucko, clarinet; Warren Smith, trombone, and Ralph Sutton, piano. Pat Patton, a local lad, was added on bass.

The group played Sunday afternoon sessions at Hambone Kelly's the day before and the day after their Hangover run.

During Davison's Hangover tenure, Jack Sheedy, the regular band, went to San Jose for a week at the Melody club and reported excellent reception, including a local station wire nightly. Club wants them back. Bill Dart, ex-Lu Walters drummer, has left the Sheedy crew and been replaced by Joe Dodge who is, oddly enough, a bop drummer. Adapting his modern ideas to Dixie has earned Dodge the title of "Baby" Dodge in local circles.

—Ralph J. Gleason

At Large



Chicago—Pert Betty Chapel, one of the Windy City's better songbirds, is usually stuck behind a counter or something on the *Garroway at Large* television show. Here's a chance to see all of Betty, who is also heard and see in *toto* at Gussie's Kentucky lounge here.

Patsy's Pies Fly In Jump Time



New York—Patsy Marconi, the musical pizza man, tosses one of his pies into the air while Adrian Rollini, piano, and Bob Chester, tenor, support the act. Patsy fashions his pies to any request tune every night in his E. 32nd street restaurant, though not usually to this accompaniment. Rollini's trio is working at the Mermaid room of the Park Sheraton hotel, and Chester's band is at the Arcadia ballroom.

Upstarts 'Vocal Find Of The Year'

By JACK TRACY

Chicago—We would say without hesitation that there isn't a vocal group in the country right now that can cut them. And that as an act they're one of the freshest and most sparkling things to come down the pike in years—one that brilliantly combines singing, dancing, comedy, and what have you. Like a pair of dice that read 4 and 3, they're a natural.

"They" are Bill Norvas and the Upstarts, a group of kids (average age is 21) who have been singing together only since February, but already have the poise and assurance onstage of veterans.

With Dennis

The group toured with Dennis Day's package show that hit cities like Buffalo, Cleveland, and Chicago recently and got raves in every town.

Their singing is mindful of the group Mel Torme had when it was at its best—only these kids are always in tune. We had an advantage in that we heard them offstage, also, when they didn't have to avoid using modern changes because the average theater audience might think they were singing out of tune. And they get a sound.

It's a big, clean, full, lovely sound that is most refreshing after hearing the usual trite meanderings by the usual doo-wah, doo-wah units.

Use a Fifth

The difference stems mostly from the fact this is a quintet instead of the usual four, and that the extra voice is utilized cleverly, instead of merely doubling on a part someone else has.

For example: If the group is singing an E-flat chord, with E-flat the melody note, here's what might happen.

The lead voice sings E-flat; second part will sing C; the third, B-flat, and the fourth, G. But above this, singing the ninth of the chord, F, is Norvas.

Clusters and Staff

"You see," says Norvas, "we've got that extra voice to play around with. Also, we use a lot of cluster chords and things four voices couldn't possibly do."

On *Way Down Yonder in New Orleans*, for example, they sound more like a sax section at times than a vocal group, as they employ progressions and chromatics that groups just don't ordinarily try.

Norvas does all the arranging for the group, along with writing much original material. He also does most of the solo singing and emcees. "That's because I was in a cooperative group last year, where there was no head man and everyone was the 'star.'"

No Guide

"The persons in it all were wonderful singers, but it didn't work. The group fell apart because no one in it steered the talent in the right direction."

"It's like putting Diz Gillespie, Charlie Parker, and a whole bunch of other great musicians in a band

and expect it to be great. It won't. It'll fall apart of its own weight.

"So with this group, I'm the boss. You've got to have someone in charge. And it's worked out well. I think all the kids are happy, and we've been out of work only two weeks since we started."

A lot of plans are being brewed for the group, with a date at the Copa in New York City definitely set for Nov. 7.

Not So Easy

Norvas hasn't always had it like this, however. Working steadily, that is. He's been knocking about the country since he was 10 years old, when he joined a circus and was a trapeze artist. After that came stretches with carnivals, burlesque shows, and stock theaters.

Then he worked in Kansas City, emceeing and singing at clubs ("Not clubs, dives.") Followed a stretch in the midwest as front-man for territory bands, where he was billed as "The Blitzkrieg of Music."

But the war came along and Norvas spent 31 months in the army in the South Pacific. Upon discharge, he did about anything that would pay money. He was a busboy, a cocktail pianist ("I was lousy, but they loved me. I always got fired, though, because I wouldn't play pop songs."), a loader of milk trucks, anything else that kept him eating.

Never So Good

He had a few songs published, none of which made him much loot. "But," he adds, "I had a pretty good thing that Lionel Hampton's company published called *I Ain't Never Had It So Good*. When it was printed, however, it said, 'Written by Lionel Hampton and Bill Norvas' on the cover. So I got mad and wouldn't record it with him like he wanted. Nothing ever happened to the tune."

Then, after some more knocking around, he joined a group in the winter of '47 called the New Reversers. It included Vernon Polk (Lucy Ann and Gordon's brother), Pete Marshall, the McCall twins, Patty Thomas, and himself. They played their first date at Billy Berg's in Los Angeles.

Then they changed the name to The Upstarts, worked with Mel Torme for awhile, played 10 weeks in Honolulu, and finally broke up because of the "too much talent" angle. So, in February, Norvas organized the present Upstarts.

The Rest

Lead singer Dee Arlen (Mrs. Norvas as of June 26), Ronnie Edwards, and Larry Kert (Anita Ellis' brother) all went to high school together. Dee and Larry went on to Los Angeles City college, Ron went to work at a garage. All had done some singing



Chicago—The folks mugging politely here are Bill Norvas and the Upstarts, a group the *Beat* regards as one of the most promising young acts in the country and one that just won't be cut vocally. And they've been together just a few months. From

left to right are Ronnie Edwards, Dee Arlen, Norvas, Phyllis Cameron, and Larry Kert. They move into NYC's Copacabana Nov. 7, recently completed a date at the Henry Grady hotel in Atlanta.

'Word' Entries Swamp Judges; Delay Decision

Chicago—Nearly everybody got into the act during the final three days of the "What's the Word" contest. The torrent of entries which had been flowing in with each mail became an avalanche, swamping the clerks engaged in the tabulation.

At this writing it was doubtful whether the lists could be completed for the judges and that they could make their selections in time to announce the winners in the Oct. 21 issue of *Down Beat*, on sale Oct. 7, but every effort was being made to meet this deadline.

The judges, as announced previously, are Stan Kenton, S. I. Hayakawa, Marshall Stearns, and John Lucas. They were to pick the 26 best and most logical words from the thousands submitted and list them in the order of their excellence. Whether one of them actually will function as a substitute for "jazz" remains undetermined at this date.

Only one prize will be awarded for each word. There were many duplications of entries on the same word in some instances. In such cases the judges examined and appraised the accompanying letters and also took into consideration the priority of postmarks on entries in determining which entrant should win with that particular word.

in school with local bands, in talent contests, etc.

Les Baxter, the guy with Mel Torme's Mel Tones, recommended the kids to Norvas, along with Phyllis Cameron, then operating a switchboard, but who had danced and sung professionally. She was half of a dance team known as The Garcias that worked with Xavier Cugat.

They rehearsed several hours a day for weeks, finally got the sound Norvas wanted and their routines down pat.

Influencing Factor

"When Larry auditioned," says Bill, "he knocked me out. I asked him if he could do anything besides sing. He looked a bit puzzled for a minute, then did a back-flip from a standing position. I think maybe that's why I hired him."

They went to New York, signed with GAC, with Grady Watts, ex-Casa Loma trumpeter, as personal manager, and ended up on the Dennis Day package after playing east coast clubs for a while.

So that brings them up to date. They aren't very well-known yet, but if within a year they don't have a fat recording and night club contract, either we or record executives and night club owners are crazy.

Down Beat covers the music news from coast to coast and is read around the world.

Claim French Don't Yet Get With Bop

New York—Despite the fact that Europe usually has been quicker to pick up on jazz than the U. S., bop has a very limited appeal there, according to Eddie and Nicole Barclay, proprietors of the French Blue Star label. "French record collectors don't understand bop and they don't try to understand it," they said when they landed here in August for a month's stay in this country.

"Besides, the French are purists. The few people who like bop want Charlie Parker, but nothing less. Charlie Ventura, for instance, wouldn't go there at all."

Busy Cats

In addition to putting out Blue Star records, the Barclays publish *Jazz News* and run the Paris night club, Le Boeuf sur le Toit. They also ran the week-long jazz festival in Paris last spring.

They issued the first bop records in France two years ago, using Dial masters, and, naturally, wrote them up in *Jazz News*.

"People bought the records then because we said they were good and because they wanted to know what bop was," the Barclays related. "Also so they could say they had a bop record in their collection. But they are more interested in New Orleans and Dixie. It is more near them than bop."

Swinging Back

The Barclays figure that music is going back toward swing. Because Parisians haven't heard a big American band since Dizzy was there two years ago, one of the objects of their trip is to line up a big band to give a week of concerts in Paris this winter. They were very much impressed by Count Basie when they caught him at Bop City.

"He is much better than six months ago," they remarked, "but not as good as 10 years ago."

While they are here they will also renew their contract with Mercury records, whose jazz sides they issue in France on the Mercury label.

They're Snobs

"The first American sides we imported were Dials and we issued them on our Blue Star label," they explained. "But we found that the French have a snobism for American labels, so when we started issuing Circle sides we put them on a Circle label and we put Mercury on a Mercury label."

To stay in the record business in France, they said, it's impossible to specialize as many of the small labels over here do.

"You have to have a big, varied catalog, or you'd die in a few months," Nicole said.

Lots of Labels

Under their present setup, they get New Orleans from Circle, bop from Dial, and swing from Mercury. They also have a pop label, Riviera, which features Afro-Cu-

ban, Cuban, and Spanish material, recorded mostly in France and Italy. This winter they are going to experiment with Frankie Laine and Vic Damone, although most American singers are not well known in Paris.

The American singers who mean something in France, they said, are Bing Crosby, Frank Sinatra, Ella Fitzgerald, and Billie Holiday. But Billy Eckstine, according to the Barclays, is unknown. —wil

Distraction



(Photo by Bud Ebel)

Cincinnati—Quick adjustments behind the piano on the part of Russ Carlyle singer Martha Cromwell attract the bug-eyed attention of bassist Vincent Billardo. Hard enough to keep your mind on the music when she just stands there and sings, isn't it Vince?

Mary Lou Helps Barclays Through



New York—Mary Lou Williams, second from right, helps Nicole and Eddie Barclay get their stuff through customs. The French couple, on whom there is a story on this page, spent a month here recently. They own the Blue Star record label and operate Le Boeuf sur le Toit club in Paris. Customs man at left seems to find all in order.

CHICAGO BAND BRIEFS

Starve Awhile, And You'll Do Just About Anything

By PAT HARRIS

Chicago—Have you ever wondered how blues shouters were born? We always cherished the thought that some inner compulsion, of which the American Negro should have plenty, brought forth this melancholy and sometimes artistic expression. But maybe that's just the traditional blues, not the jukebox type. One of the newer exponents of the latter is 28-year-old Roy Brown, who was prodded into shouting blue-lyric blues by the honest, though not so artistic, impulses of plain hunger.

"I wasn't eating properly," the now chubby Roy says. "I couldn't make a living singing ballads." His band was working at the Robin Hood club in New Orleans and the trumpet player, who usually sang blues, didn't show up one night. So Roy took over and found a new vocation.

Not Polished

Brown, who has been doing very well on the southern circuit, hit Chicago for the first time recently, playing a week at the Regal theater. He admits that neither his six men nor himself are polished musicians, but that doesn't seem to bother his audience. Brown is something of a song writer, however, having written "Long About Midnight," a weepy, mauve-toned ditty which Wynonie (Mr. Blues) Harris recorded for King.

Brown would still be a song writer, and probably still a little hungry, if Wynonie hadn't balked at the two songs Brown sent him next. So Roy recorded them, "Good Rockin' Tonight" and "Lollipop Mama for DeLuxe," which is a King affiliate. All this happened to Brown since the first of this year, and leaves him slightly dazed. But he's happy, and working, and commercially established enough, in his own special field, to think about going back to ballads. He's certainly not feeling the blues.

Replace Slattery

Some other commercially-minded New Orleansians, this time playing what the Hollywood lounge management would like to consider Dixieland, moved into town recently to take over the stand Don Slattery's local Dixiecats occupied on Randolph street.

Leader is trumpeter Rufus Williams, who was with Tiny Bradshaw before the war. Arthur Reese, trombone, was with Eddie Mallory and the Jeter-Pillars band; Ralph Brown, clarinet, with Louis Armstrong; James Alson, piano,

with Earl Hines, and Sir Oliver Bibbs, drums, like the band he's with now, not much of anywhere.

Chicago is a hot town for traditional jazz, with a half-dozen bands selling two-beat recently. Miff Mole, without Floyd O'Brien, still at the Bee Hive. Last Chicago report listed Floyd with Mole, rather than with Jack Ivett, a mistake for which we can find no logical excuse. Doc Evans may return to the Casa Bonita, Jimmy McPartland at the Capitol lounge, Johnny Lane at the Sky club, Danny Alvin at Rupneck's, and Sidney Bechet, Sid Catlett, and company at Jazz Ltd., complete the directory.

Right on Time

Bud Freeman, contrary to usual expectations, opened at the Gaffer club on schedule. Hadn't heard the band at presstime, so no guess as to the kind of music they're playing.

Raymond Scott and the dancing, singing, clowning Trenier Twins at the Blue Note for four weeks, ending Oct. 16, after which Duke Ellington is expected for a three-week stay.

Silhouette club, which takes advantage of Blue Note's advertising by booking the same attractions right after they finish at the Note, now has Slim Gaillard's unit. Charlie Ventura there the week of Oct. 4, followed by Herbie Fields for three weeks, and then Louis Armstrong for 17 days.

Not as Planned

Latest word on the southside Beige room is that it probably will not reopen as planned. General lack of success with spot last year is reason. Joe Miller's 885 club on Rush street, which stopped music when the war came, may bring it back.

Guitarist Ike Perkins, with Bill Joseph, bass; Ralph Tervalon, piano, and Orlando Randolph, trumpet, at the Music Box on week-ends. Freddie Holmes at the Blue Dahlia, while the show featuring former Lunceford singer Tina Dixon held over at the DeLisa.

Hal Monroe's band takes over in the Graemere hotel's Glass House

Combine Bop, Art, And Films

Chicago—Something new in concert promotions, at least for Chicago, has been cooked up by several artistically inclined bop fans here. It's a show which will combine the "modern" in painting, photography, films, and, of course, music. Last part of this melange will be former Woody Herman saxist Stan Getz and a small group of local boppers.

If the first concert, scheduled for Saturday afternoon, Sept. 24, at Kimball hall, works out well, co-promoters Eddie Stern and George Worth will probably follow with similar bashes on a monthly basis.

For a Week

Stern, however, doesn't propose to import his star boppers for just one afternoon. He has lined up a week of appearances, starting the night before Kimball hall with a concert at the southside Rosebowl. Other dates, in Evanston, Milwaukee, Rockford, and Champaign, are planned. The Rosebowl affairs will have disc jockey Daddy-O Daylie

Sept. 24, while Buddy DiVito was expected to open the day before at the Martinique. Orrin Tucker at the Aragon ballroom until Oct. 4, when Jack Fina opens. Trianon terperity follows Griff Williams, on the same date, with Tucker.

Martha Raye Next

Danny Thomas—Fran Warren show at the Chez Paree, which still has a week or so to run, will be followed by a bill headlining Martha Raye. Show following Louis Prima at the Oriental theater was a catchall revue, which somehow caught Pearl Bailey. Count Basie just finished at the Regal theater, where he was abetted by Thelma Carpenter, Stump and Stumpy, and the Four Step Brothers. Jo Stafford and Dick (Two Ton) Baker at the Chicago theater now.

Sam Cassato three at Curly's, 2300 N. Clark street, while Joe Petroselli's trio way down south at the Zebra lounge, which Jack Ivett's Dixie crew deserted recently.

Coco and combo still at Judd's lounge, where Coco's fine clarinet and alto continually held down by a dragging accordion and drums. This, however, is the way he wants it. As long as you've got an accordion, he's found, you're commercial. Years ago, when he played at Elmer's for two years (with Rudy Kerpays on piano, and for a time, Ralph Burns) and practically every other loop spot, Coco wasn't feeling quite this way. But you make a lot of dough playing "some Irish tune" and Oh Marie.

and Roosevelt college jazz club prexy Joe Segal as co-promoters with Stern.

Program

Program of the Kimball concert will start at 1:15 p.m. with Eddie Gordon playing modern classical piano. Then the film, for about 20 minutes, followed by Getz and the local cats. Painting and photography, former by Gertrude Abercrombie and latter by Bob Schiller, are to be viewed during the intermission between the first show and the second. Second show starts at 3:30, after ticket holders for that have seen the exhibits, and will be exactly the same as the first.

Kahner 4 In Flatbush

New York—Tenor man Jackie Kahner has a quartet playing at the Suburban Supper club, Brooklyn. With Kahner are Joe Rann, former Glenn Miller pianist who was playing with Phil Napoleon's Memphis five at Nick's until Billy Maxted joined the group a few weeks ago; Sandy Block, former Tommy Dorsey bass; Al Rubinstein, drums, and Florence Reid, vocals.

Milt Jackson New Woody Vibe Man

Chicago—Onetime Dizzy Gillespie vibraphonist Milt Jackson replaced Terry Gibbs in Woody Herman's band during the Herd's recent stay at the Blue Note here. Gibbs reportedly left the band because of an overall reduction in salaries.

Herman's current lineup is trumpets—Buddy Childers, Al Porcino, Stan Fishelson, Short Rogers, and Charlie Walp; trombones—Earl Swope, Bill Harris, and Ollie Wilson; saxes—Gene Ammons, Buddy Savitt, Sam Marowitz, Jimmy Guiffre, and Serge Chaloff; rhythm—Lou Levy, piano; Shelly Manne, drums; Mert Oliver, bass, and Jackson, vibes. Mar Ann McCall is the band vocalist.

A string of one-niters takes the band to New York, where the open at the Paramount theater Oct. 18.

Down Beat covers the music news from coast to coast.

Herd, Cole Blow Up Frisco Storm And Fan It



San Francisco—A smashing success, financially and artistically, was the Woody Herman-King Cole concert, held at the War Memorial opera house here early in August. Promoted by disc jock Jimmy Lyons, bash also spotted June Christy, Mel Tormé, Lionel Hampton (without band), and a prologue given by a group of local modernists. Local cats, most of whom studied under Darius Milhaud, were headed by pianist Dave Brubeck and featured Dave Kriedt, tenor; Dick Collins, trumpet; Joe Dodge, drums, and Ron Crotty, bass. Photo of the Herman band above

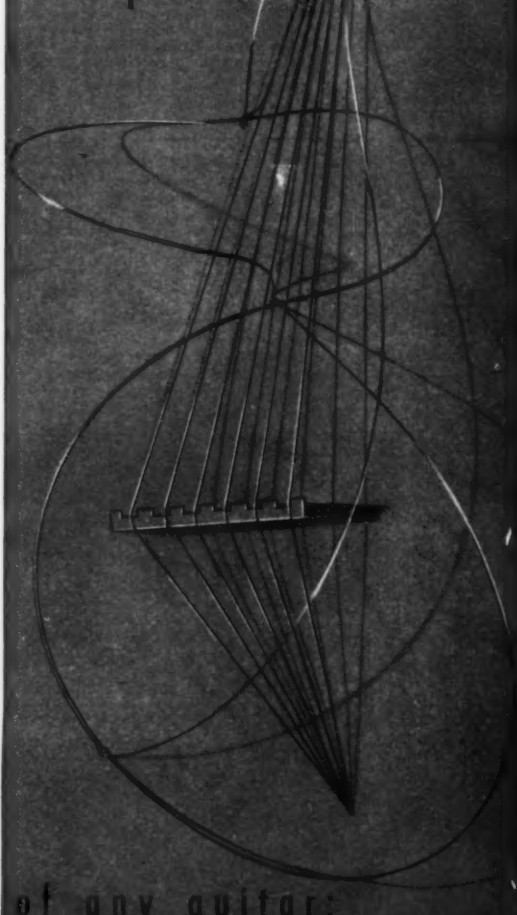
was taken during the finale flourish, *How High the Moon*. Bill Harris is soloing on trombone, while Woody waits apprehensively out of camera range. The cleanly swinging herd lined up thusly: trumpeets—Ernie Royal, Stan Fishelson, Shorty Rogers, Al Porcino, Charlie Walp; trombones—Bill Harris, Ollie Wilson, Earl Swope, and Bart Varsalona (bass trombone); reeds—Sam Marowitz, alto; Gene Ammons, Buddy Savitt, and Jimmy Guiffre, tenors, and Serge Chaloff, baritone. Shelly Manne is on drums; Lou Levy, piano; Terry Gibbs, vibes, and Mert Oliver, bass.

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STRICTLY AD LIB

by THE SQUARE

Mildred Bailey is on the mend after a serious illness which put her in the St. Francis hospital, Poughkeepsie, N. Y. . . . Eddy Duchin reopens the Wedgwood room of Gotham's Waldorf-Astoria on Sept. 30 . . . Johnny Bothwell's combo replaced Coleman Hawkins at Cafe Society (NYC) . . . Ernie Perry, tenor, will cut out from Ray McKinley Sept. 25 . . . Drummer Charlie Perry, who was making the Arie Shaw rehearsals, has switched to Buddy DeFranco, replacing Freddie Gruber.

Friends of George and Colleen Hoefler are sympathizing with them over the loss of a baby girl last month, delivered prematurely by Caesarian section. The couple

has one son, Geoff, nearly two years old . . . Red Rodney followed Buddy DeFranco at Chubb's, Camden, N. J., with Mundell Lowe, guitar; Sandy Block, bass; Dick Styles, piano, and Helen Lee, vocals . . . Pearl Bailey is back from Europe.

Milt Bernhart, ex-Kenton tram, is giving up music to study radio

announcing on the GI bill . . . Despite talk of hard times in Hollywood, it looks like the biggest season yet for radio musicians. Boys on Club 15 show work between noon and 4 p.m. Monday through Fridays, with a late re-broadcast via

transcriptions netting them each \$15 a show. Minimum scale is \$223, but reed men with their doubling money all top \$300 a week.

Linda Keene, recently at Larry Potter's club in Hollywood, and Arnold Ross, pianist with Frank DeVol, are a new romantic duet . . . The Beat inadvertently gave Jack Archer billing over his wife, Billie

Rogers, in announcing the birth of their daughter, Joan Denise. In fact, the item didn't even mention the mother, who played trumpet with Woody Herman. Jack is booker with the Federal Artists in Hollywood . . . GAC has a deal cooking with Moe Gale to take over Sarah Vaughan.

Mary Lou Williams will have a featured spot in Duke Ellington's next Carnegie Hall concert . . . Lips Page went into Jimmy Ryan's (NYC) Sept. 6, succeeding Sidney Bechet, who moved to Jazz, Ltd. in Chicago. Lips has Buddy Tate on tenor and Walter Page, bass . . . Lester Young to tour with JATP until October, when he will reorganize for night clubs and the road . . . Gil Evans has arranged the old Dixie tune, *Royal Garden Blues*, for Claude Thornhill.

Ray Herbeck's orchestra and singer Danny O'Neill have resigned with Joe Glaser's ABC office . . . Billy Eckstine set for the Merry-Go-Round, Youngstown, Ohio, Oct. 31 . . . Hollenden hotel in Cleveland has dropped acts in its Vogue room and is trying a society band policy . . . Miguelito Valdes has gone into the Havana-Madrid in Manhattan and Lucille Dixon's band started its second year at the Club Savannah (NYC) in September.

Now On The Air

Down Beat is printing, as they become available, personnel of bands in studio orks on various radio and TV shows for the coming season. The following shows are produced in and emanate from Chicago.

THE CHICAGOANS (Mon. through Fri., CBS, 4:15-4:45 p.m., CDST) Billy Leach, singer; Frank Smith and Caesar Petrillo, conductors; Al Goering, and Frank Smith, arrangers. Violins—Fritz Siegal, George Devron, Ralph Mazza, Bruno Beghe, and Bob Basso; viola—Arthur Ahlman; cello—Al Spiegel; reeds—Loys Johnson and Hobart Grimes, altos; Fred Aune, tenor, and George Tansor, baritone; trumpets—Rocco Casiello, Louis Panico, and Axel Munro; trombones—Ford Canfield, Mack McDunn, and Jack Fulton; rhythm—Hank Winston, piano; Joe Rumero, guitar; Willard Nelson, bass, and Bobby Christian, drums.

GEORGE BARNES OCTET (Wednesday, ABC 3:30-3:45 p.m., CDST) George Barnes, guitar, leader, and arranger; Bill Moss, piano; Frank Rullo, drums; Harold Siegel, bass; Bob Morton, clarinet and bass clarinet; Eddie Swan, clarinet, baritone, and bass sax, and Abe Cholden, clarinet, flute, and tenor.

REX MAUPIN ENTERTAINS (Tuesday, ABC, 8:45-9:30 p.m., CDST) Rex Maupin, leader; Don Tiefertal, Maupin and others, arrangers. Violins—Sol Bobrov, Bowen David, William Faldner, Leo Gordon, Maurice Morovitsky, Leonard Sorkin, and Joseph Stepanky; viola—Sheppard Lehnhoff; cello—George Sopkin; saxes—Abe Cholden, Arthur Hansen, Robert Morton, Edmund Swan, and Phil Wing; trumpets—Howard Davis, Donald Lindley, and Ralph Martire; trombones—Don DeLillo and Tommy Shapiro; rhythm—Russ Crandell, harp; Harold Siegel, bass; Bill Moss, piano; George Barnes, guitar, and Frank Rullo, drums.

JUNIOR JUNCTION (Saturday, ABC, 1:30-2 p.m., CDST) Bruce Chase, leader; Mary Hartline, co-conductor; Don Tiefertal, staff arranger. Orchestra same as

on Rex Maupin show (see above) except for omission of Sorkin and Stepanky, violins.

FASCINATING RHYTHM (Saturday, ABC, 2:30-3 p.m., CDST) Bruce Chase, leader. Orchestra same as for Rex Maupin show (see above) except for substitution of Albert Kaniuk, trumpet, for Ralph Martire.

FROM HOLLYWOOD CLUB 15, starring Dick Haymes, with Andrews Sisters Mon., Wed., Fri. and Evelyn Knight Tue. and Thurs. (CBS, 9:45-10 p.m., PST). Jerry Gray, conductor; Jerry Gray, Vic Schoen, and Henry Mancini, arrangers; Gil Rodin, orchestra manager. Trumpets—Conrad Gozzo and John Beat; trombone—Murray McEachern; saxes—Wilbur Schwartz, alto; Ted Nash and Jules Jacob, tenors; John Rotella, baritone; rhythm—Jimmie Rowles, piano (two days); Walter Weschler, piano (three days); Irving Cottler, drums; Al Hendrickson, guitar; Joe Mondragon, bass, and Tony Gray, accordion (with Andrews Sisters only).

FROM NEW YORK SUNDAY DATE (WNBT, Sundays, 7:15-7:30 p.m.). Mundell Lowe, guitar; Sandy Block, bass; Dick Styles, piano, and Helen Lee, vocals; The Three Bars, vocal group; The Paulettes, teenage quartet.

FRONT ROW CENTER (WABD, Fridays, 8-9 p.m.). Abe Baker, bass; Clarence Johnson, piano, and Charlie Howard, guitar.

Bop Sneaks In

New York—Bop has finally crept into Manhattan's plushy east side. Marshall Grant's trio at the Little Club has Tal Farlow, guitar, formerly with Margie Hyams and Buddy DeFranco; Frankie Carroll, bass, and Grant on piano.



Leblanc Clarinetist, "Peanuts" Hucko, giving the video fans a treat on a recent Eddie Condon Television Show. Earl Hines at the piano, Louis Armstrong, back to camera. Michael "Peanuts" Hucko uses the model 576 Leblanc, a very remarkable artist clarinet imported from France and distributed through American dealers by the G. Leblanc Company, Kenosha 18, Wisconsin.

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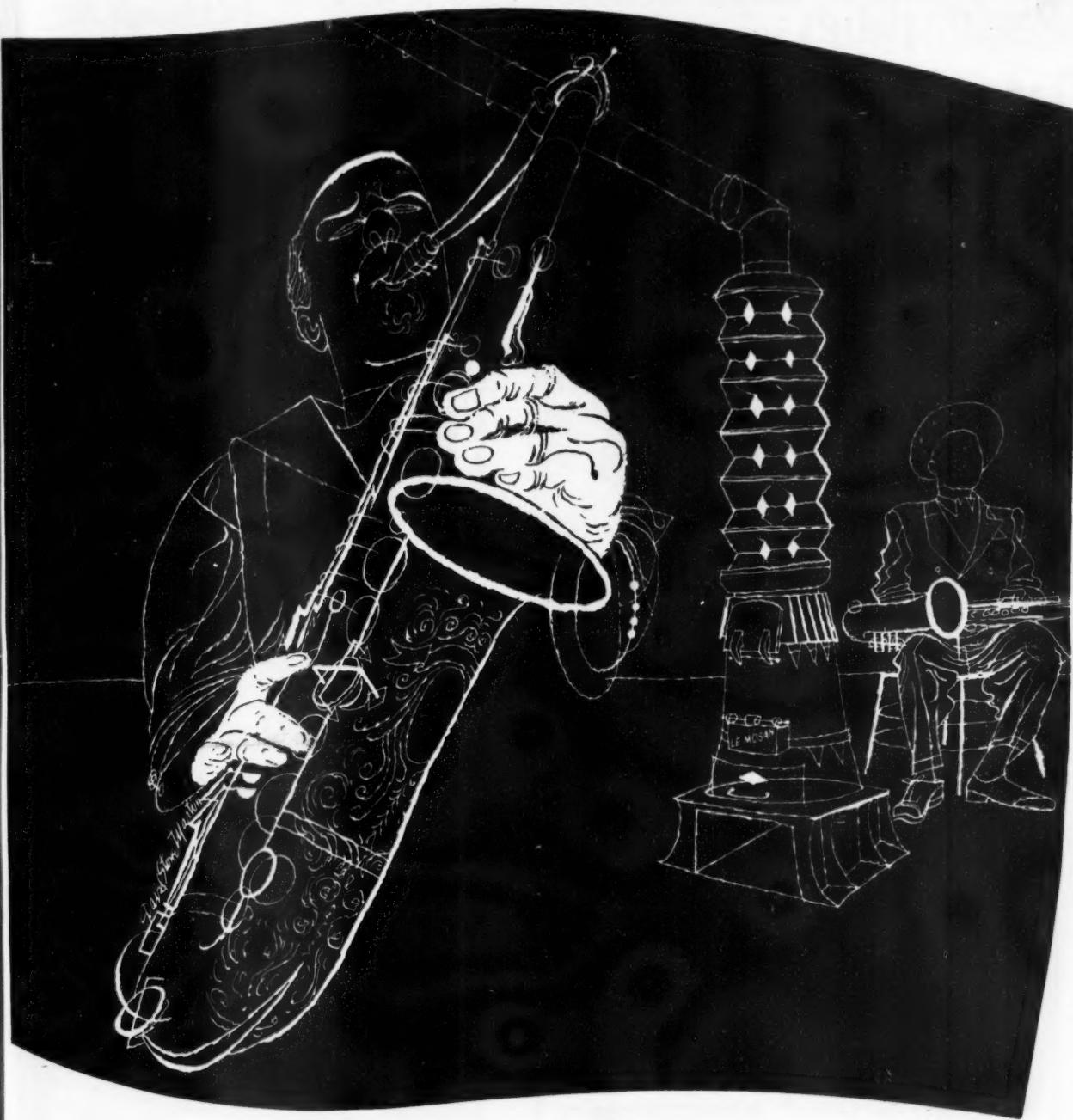
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NORMAN GRANZ' JAZZ AT THE PHILHARMONIC



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Lester Young, Tenor Sax; Willie Smith, Alto Sax; Howard McGhee, Trumpet; Al Killian, Trumpet; Arnold Ross, Piano; Lee Young, Drums; Charlie Parker, Alto Sax; Billy Hadnott, Bass.

JATP—CLEF VOL. 3

CRAZY RHYTHM Pts. 1 & 2—Lester Young, Tenor Sax; John Birks, Trumpet; Charlie Ventura, Tenor Sax; Willie Smith, Alto Sax; Lee Young, Drums; Billy Hadnott, Bass; Shoeless Joe Jackson, Piano.

SWEET GEORGIA BROWN Pts. 1 & 2—Lester Young, Tenor Sax; John Birks, Trumpet; Charlie Ventura, Tenor Sax; Willie Smith, Alto Sax; Al Killian, Trumpet; Charlie Parker, Alto Sax; Lee Young, Drums; Billy Hadnott, Bass; Shoeless Joe Jackson, Piano.

JATP—CLEF VOL. 4

Jack McVea, Tenor Sax; Illinois Jacquet, Tenor Sax; J. J. Johnson, Trombone; "Shorty" Nadine, Piano; Johnny Miller, Bass; Les Paul, Guitar; Lee Young, Drums.

JATP—CLEF VOL. 5

Jack McVea, Tenor Sax; Illinois Jacquet, Tenor Sax; J. J. Johnson, Trombone; "Shorty" Nadine, Piano; Johnny Miller, Bass; Les Paul, Guitar; Lee Young, Drums.

JATP—MERCURY VOL. 6

JATP BLUES Pts. 1, 2, 3, 4—Coleman Hawkins, Lester Young, Tenor Saxes; Willie Smith, Charlie Parker, Alto Saxes; Buck Clayton, Trumpet; Buddy Rich, Drums; Irving Ashby, Guitar; Billy Hadnott, Bass; Kenny Kersey, Piano.

SLOW DRAG Pts. 1 & 2—Coleman Hawkins, Lester Young, Tenor Saxes; Buck Clayton, Trumpet; Buddy Rich, drums; Billy Hadnott, Bass; Kenny Kersey, Piano.

JATP—MERCURY VOL. 7

FOUND A NEW BABY Pts. 1 & 2—Illinois Jacquet, Jack McVea, Tenor Saxes; Shorty Sherock, Trumpet; Les Paul, Guitar; "Shorty" Nadine, Piano; Lee Young, Drums; Johnny Miller, Red Callender, Bases.

TEA FOR TWO Pts. 1, 2, 3, 4—Illinois Jacquet, Jack McVea, Tenor Saxes; J. J. Johnson, Trombone; Les Paul, Guitar; "Shorty" Nadine, Piano; Lee Young, Drums; Johnny Miller, Bass.

JATP—MERCURY VOL. 8

Illinois Jacquet, Flip Phillips, Tenor Saxes; Bill Harris, Trombone; Howard McGhee, Trumpet; Jo Jones, Drums; Ray Brown, Bass; Hank Jones, Piano.

JATP—HOW HIGH THE MOON

Willie Smith, Alto Sax; Coleman Hawkins, Flip Phillips, Tenor Saxes; Buck Clayton, Trumpet; Trummy Young, Trombone; Buddy Rich, Drums; Kenny Kersey, Piano; Benny Fonville, Bass.

JATP—MERCURY VOL. 9

Illinois Jacquet, Flip Phillips, Tenor Saxes; Bill Harris, Trombone; Howard McGhee, Trumpet; Jo Jones, Drums; Ray Brown, Bass; Hank Jones, Piano.

JATP—MERCURY VOL. 10

Illinois Jacquet, Flip Phillips, Tenor Saxes; Bill Harris, Trombone; Howard McGhee, Trumpet; Jo Jones, Drums; Ray Brown, Bass; Hank Jones, Piano.

THE HOLLYWOOD BEAT

Did Agents, Personalities Wreck The Dance Biz?

By HAL HOLLY

Hollywood—You may not know it, kids, but there was a time when the business of playing dance music supplied good steady jobs for musicians. When we arrived in this locality in 1924, Los Angeles was dotted with dancing establishments that operated not only seven nights a week but in many cases featured tea dances (no puns, please) in the afternoons. And not a sign of a funny hat!

Don Clark (he had left White-man after proving it was possible to play music on the baritone sax) was drawing huge crowds at the La Monica ballroom seven nights a week and Sunday afternoons, summer and winter. This summer, Spade Cooley, the King of Western Swing, thought he was doing well to keep the place, now the Santa Monica ballroom, going on Saturday nights.

Good Loot

The old Palace, down the beach a couple of miles and across the pike from where Tommy Dorsey's Casino Gardens now stands, operated seven nights a week all year around to good business for years. Lou Singer's band was there for some four or five years with few changes in personnel, and the \$75 to \$80 a week a musician earned on an ordinary dance job in those days was real money.

The old Venice ballroom operated all year around. We used to go down there in 1925 and hang over the ropes to listen to a kid clarinet player whose name we thought at that time to be Goodwin. He's better known now.

What's the Name?

Even Redondo beach, just a little oceanside village, far to the south of Venice, had a ballroom that ran all winter and summer. There was a trombone player there by the name of Glenn Miller. He left the Redondo beach band about that time to join the great band Ben Pollack was building at the Venice ballroom.

We could name at least a dozen other spots in this vicinity which operated year in and year out on a fulltime basis and turned up big profits for their owners—and paid good steady salaries to musicians. The famous Earl Burtnett band, extremely "modern" in style by the standards of that day, held forth for years at the Biltmore hotel. The musicians even got a two-week vacation every year—with pay!

Hardly Booming

Now, consider the fact that last spring the Casino Gardens did well to light up three nights a week

the answers—but we do know that before the days of the name band, big booking corporations, personal management offices, name singers, and high priced press agents, both operators and musicians made money in fistfults in the dance business. And musicians didn't have to chase madly about the country from one city to another or jump around from town to town on these nerve-racking tours of one-niters.

No Hats

Furthermore, the boys in the really successful bands, those who held good jobs year in and year out, never were forced to try to make comedians of themselves. So, whatever the answer may be, it's not funny hats.

DOTTED NOTES: Zutty Single-

ton's scheduled appearance in a heavily featured role as drummer in the *Carmen Jones* production at L.A.'s outdoor theater in Griffith park was canceled.

Just in case you think that all you have to do to make a fortune is to slip over one big song hit, you'll be interested to know that Ramez Idris and George Tibbles, the two Hollywood musicians who knocked out *Woody Woodpecker* last year, have not, as yet, received a nickel from it. All profits are tied up pending settlement of the usual song suit. This one was filed by Mel Blanc, who contends the song was based on the sound effect he originated for the cartoon character.

Floralabel Muir, encountered while making scoops for that trade mag, quipped: "Hollywood's top vice squadmen have become record collectors. They're all bidding high for that old item, *Cohen on the Telephone*."

Dizzy Will Reopen Pittsburgh Nitery

Pittsburgh—The Carnival lounge, local mainstay for informal session moving into a new home, the old site of the Hollywood Show bar. New opening set for early October, with Dizzy Gillespie band doing the honors. Local singer Tiny Irvin will be with the Diz.

Monte Carlo, newest club in town, getting lots of bouquets. Bill at present includes Noble and King, the Three Riffs, and Max Sebastian.

Tommy Carlyn's band still a Bill Green's, along with Ralph and Buddy Bond. . . . Sophie Tucker date at the Vogue Terrace revive many memories around town. . . . Benny Goodman goes into the Vogue Sept. 26. —Betelou Purvis

We'll Sit This One Out, Thanks



Hollywood—Ray Robbins, whose band at the Aragon ballroom on the Ocean Park pier successfully bucked Tommy Dorsey at the neighboring Casino Gardens for a period last summer, lines up with some of his musicians. Hope they won't mind if we give their names, in the usual order: Robbins; Wayne Wise, sax; Marty Smith, trombone; Bill Steers, trumpet; George Roberts, trombone, and Jack Eglash, sax. Hal Holly thinks he has an explanation for this all-too-common phenomenon in the adjoining column.

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Right: TINY KAHN, progressive drummer with the new Charlie Barnet band.

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Los Angeles Band Briefs

Palladium, which has been strictly mickey for months, will soon bounce a bit, with **Tex Beneke** following Lawrence Welk Oct. 18; and a bit more with **Harry James** resuming band activity there following Beneke.

Tommy Reed band, unknown locally, at **Casino Gardens** for indefinite series of weekend dates.

Eddie Oliver took over stand at **Beverly Hills hotel**, replacing **Ted Fio Rito**.

Peppie Prince into **Down Beat** room, following **Joe Higgins**.

Les Parker crew caught spot at **Larry Potter's Supper club** vacated by **D'Varga** (**Johnny Anderson**) who is readying new, Lombardo-styled unit.

Avodon, downtown dancery, became the **Rhumba Palace**, with south of the border bands of **Eddie LeBaron**, **Chuy Reyes**, and **Jose Pablo** holding forth there on Friday, Saturday, and Sunday nights, respectively.

Alice Hall trio backing singers at **Red Feather**.

Johnny White, with newly organized quartet, off for a six-week date in **Fairbanks, Alaska**.

Vivien Garry doing solo stint at

ABC Re-Inks Randy

Chicago — Associated Booking corporation has re-signed band leaders **Randy Brooks** and **Ina Ray Hutton** (Mrs. Brooks) to new contracts, and is working on a two-leader band for the pair. Office also signed **Victor records** singer **Little Miss Sharecropper** and the **Jay Burkhart** band of Chicago.

Astor's, Ventura boulevard spot, backed by **Bumps Myers'** new combo.

L. A. KEYSPOTS

Aragon—**Ray Robbins**
Beverly Cavern—**Kid Ory**
Beverly Hills hotel—**Eddie Oliver**
Biltmore bowl—**Chuck Foster**, **Henry King**
9/13
Casino Gardens—**Tommy Reed**
Charley Foy's—**Abhey Brown**
Club 47—**Zutty Singleton**
Cocoanut Grove—**Ray Hackett**
Down Beat room—**Peppie Prince**
Hangover club—**Red Nichols**
Larry Potter's—**Les Parker**
Melodee club—**Jack LaRue**
Moanbo—**Roger Spiker**, **Latinaires**
Monkey room—**Pete Daily**
Palladium—**Lawrence Welk**
Rhumba Palace—**E. LeBaron**, **C. Reyes**, **J. Pablo**
Riverside Ranch—**Tex Williams**
Royal room—**Wingy Manone**
Roosevelt hotel—**Bill Pannell**, **Alfredo Garmo**
Zucca's—**Lefty Johnson**

A Pretty One



New York—Former **Lee Castle** vocalist **Penny Rae** now has her own trio at the **Holiday inn** in **Flushing, Long Island**. **Penny** plays bass and maracas as well as sings, while former **Louis Prima** and **Bobby Byrne** bassist **George Mell** doubles bass and guitar, and **Al Manco** doubles piano and accordion.

HOLLYWOOD TELE-TOPICS

Coast Station Launches First All-Negro TV Show

By CHARLES EMGE

Hollywood—The television outlook, still very dull as far as locally produced shows are concerned, gave promise of improving as papers were signed for the launching of the first all-Negro show on L.A.'s **KLAC-TV**, Sept. 5. A cooperative

sponsorship arrangement with three firms was set, which gives assurance that the program will have an unbroken run for at least 13 weeks.

Producer, promoter, and m.c. of the show, which bears the poorly-chosen title of **Adams' Alley**, is **Joe Adams**, L.A.'s only Negro radio platter pilot (**KOWL**). The format of the show is of the variety type written around a situation comedy.

Top Names Promised

Adams expects to have something other locally produced TV shows lack—top bracket musical performers on every program. Performers of real musical importance generally spurn the kind of money offered by local TV impresarios. For the first of **Adams' series** however, **Lionel Hampton** and a sextet comprised of members of the **Hampton band** were secured—for scale.

The indication is that practically all of the major Negro artists here now, or passing through on other engagements, will do turns on **Adams' Alley** at the lowest possible figure in order to give the venture a boost.

Promises Modern Jazz

Adams describes his musical formula as "modern jazz and music for the people." In addition to his weekly guest stars he will have a 17-voice choir which will do one spiritual and one high grade standard (**Kern's Smoke Gets in Your Eyes** on the opening show).

Two major agencies were dickering on a deal to film-record the program for national release.

TELENOTINGS: **Lud Gluskin** was signed to baton an 18-piece orchestra on the **Ed Wynn** show, the first big budget teleshow to be launched from here. It's a CBS entry which will be seen here via **KTTV** every week starting Sept. 22, and two weeks later via film recording on CBS-TV affiliated stations.

Paramount's KTLA carried a 25-minute remote telecast from the **Orpheum theater** as a "special service" on the opening night of the **Orph's** return to big-time vaude policy. . . . The big mumbling in TV circles here about developing color in video broadcasting has moved many observers to opine that the money would be better spent developing a higher grade of entertainment.

What's Needed?



Bakersfield, Calif. — **Silhouettes** have found the going a bit better since singer **Kay Martin** joined, and think this might be a tip for other units. Sex, they say, is what's needed. **Kay**, who married leader **Jess Hotchkiss** shortly after she joined the trio last April, is part of the reason they're booked solid through the rest of '49. They left the **Bakersfield inn** early in September for the **Westward Ho** in **Phoenix** for six weeks, then to **Hawaii** to complete the year.

Dillard In Musical

New York—**Bill Dillard**, veteran trumpet man who was once with **Teddy Hill** and spent a good deal of time in Europe, has been signed for an important role in **Regina**, **Marc Blitzstein's** musical version of **The Little Foxes** which opens here Oct. 31. He'll do some singing and acting in addition to tootling.

DeWitt Cuts Sides

Chicago—Ex-Tiny Hill singer **Allen DeWitt** recently cut four sides for **Barthel records** here. Sides were **Lazy Day**, **Don't Call Me Sweetheart Anymore**, **Say You're Mine**, and **As Summer Turns to Fall**.

Mercer Ellington Does Good Miami Biz With Unusual Sounding Unit

Miami—Doing a swing through the south, **Mercer Ellington** brought his sextet and **Sticks McGhee**, shuffle guitarist and blues howler, to **Bernie Norman's Savoy** recently for a moderately successful date. The leader raided his dad's band for two of his men—**Beau McCain**, tenor, and **Irwin Stokes**, trumpet. Unit displayed a rather unusual sound on unison work.

Not at all frightened by the big names in the house, however, **Mitch Robinson** rattled off a couple of wild sets in the front bar. Featuring **Johnny Burdine** on tenor and a man who refuses to be billed as anything but just "Blue" on trumpet, the **Savoy house** sextet demonstrated to anyone who happened to be interested how to combine bop and shout-jazz and make it convincing.

THE GOLD COAST: Both doing singles now, former **Sammy Kaye** vocalists **Betty Barclay** and **Johnny Ryan** were in town. The **Big Girl Now** kick a thing of the past, although she still has to do the number, **Betty's** finding her own style now at **Bill Jordan's**.

As for boy singer **Johnny**, he's with a comedy duo that recently attracted a lot of attention at **Jack Goldman's Clover club**. **Ryan's** plans for the future "don't include humming backgrounds for poetry again—ever."

Standard Fare

Little Jack Little (remember?) at the **Robert Richter** hotel with a standard trio. Standard, that is, for the '20s.

But there's plenty happening at **Charlie's Down Beat Room**, where two trios, one a travelling outfit, the other local, keep the stand rocking. Top billing is given to **Skippy Williams**, out of New York. With the tenor man are **Billy Green** on guitar and **Clay Burt**, drums.

Makes It Four

Joan Shaw makes it a quartet every so often doing her vocal stint. **Gal** comes equipped with a set of pipes that are really impressive.

Relief trio has **Rubin Mitchell** playing great piano, backed by a guitarist, **Alec Stevens**, and bassist **Kermitt Cooper**. **Charlie's** is now the only white club in the area using Negro talent. And also one of the few doing any business this summer.

—**Ted A. Steele**

Boston—**Lennie Tristano** and **Mary Lou Williams** will give a piano recital here Oct. 9, the first artists to appear in the newly-constructed **John Hancock** building.

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Things Like This Can Hurt Plenty

In Chicago recently, we heard a young trumpet player whom we had met a few months before when he wasn't playing in quite the same first-class surroundings. But he still was playing the type of jazz he preferred and which he seemed to have quite a feeling for at one time.

On the windows outside, the band was not advertised as his. But inside, he was doing his raucous best to show it was, not only with his playing, but also vocally.

When we saw the window display, we thought it was fine that a good egg like this had come so far in not a very long time. Playing with him were some other young fellows, a couple of whom had kicked around with him in previous not-too-lucrative jobs, but had seemed to enjoy it all anyway.

This night, however, things seemed a bit different. The room was comparatively small, and its smallness was emphasized by the constant, overbearing blasting of the young trumpeter.

He played with disturbing lack of taste—loudly, whether it should be that way or not; played into other soloists' choruses; fluffed agonizingly on his own solos; started solos that were interrupted by pauses while he seemed to reorientate himself, and repeated phrases that didn't bear repetition or injected them at points that unsettled the rest of the band.

He lent the impression that he was a bigtime operator, that he was running the show as well as his band. He shouted usually-superfluous directions to the group and yammered with the customers at the bar during others' solos. In short, he was the show, and no one else was going to get a look-in.

The worst effect was on the band, of course. They looked abashed on the stand, didn't put their hearts into their work. And they all looked a bit embarrassed by it all. Off the stand, the trumpeter still was as cocky and was given to telling how good his band was "when I haven't been drinking so much."

Some six months ago he played at a private jam session at which a couple of pretty fair country jazz musicians also were featured. His technique, when we heard him then, was faulty, but his ideas were highly palatable, and he attempted nothing he couldn't finish. He played with more reserve, and played with the rest of the group.

Maybe this night in the loop we heard him was an exception. But even so, there should be no exceptions, because on the strength and ability and reputation of young men in jazz, be it Dixie or bop, rests the whole future of jazz.

This, we realize, was one isolated instance. But multiply it. And you might find a succinct lesson therein for all contemporary jazzmen.

Skylighters Pull Montreal Crowds

Montreal—The Astor lounge fast becoming one of the town's better after dark entertainment spots. Group responsible for the facelighting was the Skylighters quintet, consisting of Jimmy Conway, accordion and leader; Johnny Dann, bass; Stan Solow, guitar; Augie (Bird) Marvin, violin, and Jack Jennings, vibes and drums. Buddy Clayton quartet followed.

One of the finest small groups in the district at the Normandie hotel, St. Johns, Quebec. They play

bop and progressive jazz, also fine dance music. . . . Charlie Foster, pianist with Ozzie Williams' Lombardoish band at Belmont park, really one of the finest jazz men to hit this town in a long while—when he doesn't have to play to make a living. . . . Count Basie in the Ideal Beach pavilion.

—deacon

Sittin' In Inks Talent

New York—Sittin' In records has signed blues and ballad singer Earl Coleman, the Teddy Brannon trio, spiritual singer Bessie Griffin, singer Dickie Thompson, and blues shouter Leroy Dallas.

Tiny Jams



Louisville—Hard to do it, but managed to squeeze all of Tiny Hill into a one-column photo cut. Here Tiny is shown at one of the regular Monday night jam sessions at the Nu-Mill club here, Louisville's all-night musicians hangout. Club on Herb Howell is in the background. Hill's recently reorganized band is now on tour.

RAGTIME MARCHES ON

NEW NUMBERS

CARLYN—A son to Mr. and Mrs. Tommy Carlyn, Aug. 16 in Pittsburgh. Dad is leader.
FANELLY—A son, Dale Maurice (7 lbs., 6 oz.), to Mr. and Mrs. Charlie Fanelly, Aug. 29 in New York. Dad plays trumpet with Vincent Lopez.
SCARPA—A son to Mr. and Mrs. Don Scarpa, Aug. 5 in Atlantic City. Dad is violinist.

TIED NOTES

CRUMMIE-KENNEDY—Ray Crummie, musician, and Norman Kennedy, singer, Aug. 18 in Pittsburgh.
GERLACH-CONNER—Eddie Gerlach, tenor with Tex Beneke, and Doris Conner, Sept. 11 in Houston, Texas.
GOODMAN-WEISS—Bennie Goodman, former clarinetist now making band uniforms, and Barbara Weiss, Sept. 10 in New York.
LYONS-SCOTT—Jimmy Lyons, pianist for June Christy, and Christine Scott, former Gene Williams singer, Aug. 27 in West Collingswood, N. J.
OVERTON-SWAIN—Hall Overton, member of the Heatherton vocal group, and Anne Swain, Aug. 20 in Riverside, Conn.
GENDUSO-SAVORY—Chuck Genduso, lead trumpet with Eddy Duchin, and Rose Savory, recently in Far Rockaway, L. I., N. Y.
ROBBINS-BALDIE—David Robbins, first trombonist with Harry James, and Evelyn Baldie, ballet dancer, Aug. 22 in Vancouver, B. C.
TAYLOR-GARRY—Dick Taylor, trombonist and singer with Russ Morgan, and Vivien Garry, bassist-singer who formerly headed her own trio, recently in Hollywood. She is the former wife of guitarist Arv Garrison.
VALLEE-NORRIS—Rudy Vallee, band leader, crooner and actor, and Eleanor Kathleen Norris, Sept. 4 in Oakland, Calif.

FINAL BAR

BUZDINSKI—Thaddeus Budzinski, 20, drummer, Aug. 14 in Detroit.
DEVRIES—Herman Devries, 90, former opera singer and music critic for the Herald-American for over 30 years, Aug. 24 in Chicago.
DOBSON—George C. Dobson, 90, banjoist and vaudevillian, Aug. 8 in New York.
KINDLER—Dr. Hans Kindler, 56, cellist and founder and conductor of the National symphony orchestra, Aug. 30 in Watch Hill, R. I.
VALENTE—Ciro Valente, 63, composer, conductor, pianist and teacher, Aug. 11 in New York.
WASSERBERGER—Oscar Wasserberger, 49, violinist, Aug. 23 in Los Angeles.
WILKINSON—Curtis M. Wilkinson, 67, musician and public school music teacher, Aug. 13 in Laconia, N. H.
PARKES—Eddie Parkes, 38, trumpeter with the RKO staff orchestra and formerly on the MGM staff, recently in Los Angeles.

To Reopen Tony's

New York—Lou Olman, former Red Norvo manager, and brother of orchestra leader Val Olman, is going to reopen 52nd Street's famed cafe, Tony's. Olman hasn't decided policy yet but is toying with the idea of bringing back singer Mabel Mercer.

CHORDS AND DISCORDS

'Look, Sammy'

Detroit

To the Editors:
As a Detroit fan and wife of a musician I was recently very ashamed and annoyed at the treatment accorded Gene Krupa's band due to the stupidity of three of his sidemen.

I wholeheartedly agree that any musician fool enough to use narcotics should be thrown out of the business and made to solve his problems in another way, but I object to the way the whole band was made to suffer for the mistakes of a few. It is just such a front-page blasting as this that gives all musicians a black eye, and unfairly. Later, the newspapers pointed out that Krupa was strictly a clean-living boy, as are most of the members of his band, but not until the whole city of Detroit had gotten the impression that musicians are a bunch of dope fiends.

As I read the comments of Sammy Kaye in your Sept. 9 issue, I can only observe that Krupa was dealt a low blow, and that other members of the profession should back him up, rather than look down their noses.

Norma W. Merry

Nat 'A Great Guy'

Hot Springs, Ark.

To the Editors:
I'm a dj at KWFC here, one of those Arkansas "coffee-pots," and this is what I've got to say . . .

Lots of us know that race is not a limitation in music or any other realm. However, you often find that prejudice plays against the majority as well as the minority, so perhaps this experience is worth repeating.

Three of us from the station went up to Little Rock to hear and interview Nat Cole. Nat had just finished one of those "racking" bus trips, and was in the midst of dressing when we came in.

The superiority attitude was extremely prevalent, since by contract, no whites were permitted. But Cole interrupted his preparations, introduced us to the trio, and then let himself in for about 20 minutes worth of interviews . . . right before going on the stand.

The point is, he could have shrugged us off so easily, but didn't. In fact, he went out of his way to help us. Nat Cole is not just a great musician, he's a great guy. You can't help but respect personality, patience, and an attitude like that.

Bob McKee

Lou Lost?

Joliet, Ill.

To the Editors:
Where is that great pianist and arranger, Lou Stein, formerly with Charlie Ventura's original sextet? A man of his talent and ability should be mentioned in every other issue of *Down Beat*. His arrangements of songs such as 11:60, C-Jam, and East of Suez entitles him to be classified with the best of bop arrangers.

Bob Wedes

Bop's New Friends

Syracuse, N. Y.

To the Editors:
About six months ago my husband and I thought of jazz, if we thought of it at all, in terms of Goodman, Shaw, Miller, Whiteman, etc.

A new friend of ours literally forced us to listen to some of his "new" jazz. Well, that did it! We began buying records like mad, bitterly regretting our wasted years. We subscribed to the *Beat* as our beacon in this almost complete darkness. We've come a long way with your invaluable help, and can't begin to tell you the tremendous amount of pleasure this new world has brought to us.

If only someone had exposed us

to this marvelous stuff way back there when it was all beginning! You've done so much already to broaden our scope that I'd like to make you required reading for every man, woman, and child in the country!

Mrs. John J. Bagley

Jazz Is Jazz

Allentown, Pa.

To the Editors:
Isn't the word jazz abused enough without you trying to get rid of it completely by saying it's outmoded? Real jazz is still jazz and always will be, despite the fact that such men as Paul Whiteman, and presently such fanatics as Stan Kenton, Dizzy Gillespie, and now Charlie Barnet, have practically ruined its true significance. People actually believe that Stan Kenton plays it, and they utter the name of Dizzy Gillespie in the same breath as that of Louis Armstrong. Let swing be swing and be-bop be be-bop, but neither is jazz as jazz should be played.

I wouldn't enter your contest. You can give Barnet away. He's not worth a Bunk Johnson record. I'll stay home and listen to records by Bunk, Louis Armstrong, Eddie Condon, etc. That's real jazz.

Arnold Fein

... Is Jazz

Youngstown, Ohio

To the Editors:
I think the contest is all wet. Who gave you the authority to take the word jazz and throw it out of music's vocabulary? You seem to think jazz was an era, just as ragtime, boogie-woogie, swing and bop were. Furthermore, you want a word to replace jazz and also cover music from Dixieland through bop. You are therefore admitting that jazz is the word that has described jump music for 60 years. Why, then, do you class jazz as an era? If you want a word, find one that will describe the hillbilly and polka wave that has swept the country.

Alfred Panos

... Is Pretty

Jackson Heights, L. I., N. Y.

To the Editors:
May I comment on the recent Charlie Parker piece on bop (*Down Beat*, Sept. 9). The article quotes the Bird as saying: "It's just music . . . it's trying to play clean and looking for the pretty notes."

Now, if they would only find those pretty notes, the whole business would be settled.

Katherine A. How

Ryland Ork Back To School Again

Nacogdoches, Texas—Buddy Ryland's 17-piece progressive band returned home to Stephen F. Austin college here after a successful one niter tour in the southwest during the summer.

Band, plugged on the *Beat* campus page (July 1 issue), played to good crowds all along the route. Leader now huddling with Frank Foster agency in Hollywood discussing possibility of a tour under the Foster banner after the band graduates from college in the spring.

WHERE IS?

BOB HAYLING, drummer once with Teddy Wilson, may be known as M. R. Hayling.
JIMMY MILLER, tenor and baritone man formerly with Kenny Sargent, Johnny Phillips, and Jimmy Elynn.
KEITH STIALCUP, trumpet and French horn, formerly with Kenny Sargent and Jimmy Elynn.
LEROY (SLAM) STEWART, singing bassist, in Cleveland in late 1948 and '49, recently rumored to be working with Snooky Young's band in Dayton, Ohio.

WE FOUND

CHICO ALVAREZ, former Canton trumpet, recently married and club-dancer around Los Angeles.
MARTY BERMAN, former Tommy Dorsey baritone, current address is 420 N. Hollywood Drive, Hollywood 44, Calif.
JACK COLLINS, former Mal Hallett and Bob Chester pianist, at the Flamingo lounge, Hamilton, Ontario, Canada, recently, can be reached through the Robert Hough agency, Syracuse, N. Y.
NIKKIE DELA BIANCO, singer, now in Hollywood, will return to New York in three weeks. Address is Chancery Hotel, Hollywood.

Academic Dixie Sprouts On Evanston Campus



Chicago—Ready to provide *I Ain't Gonna Give Nobody None of My Jelly Roll* at faculty teas and similar scholarly functions are the Academic Cats of Northwestern university, Evanston, Ill. Professors, whose anthropological and zoological analysis of

be-bop as well as Dixie might prove of interest, are Richard Waterman, bass; H. K. Gloyd, drums; Orlando Park, piano; Eddy Spoo, trumpet; Al Merrian, clarinet, and Thomas Baird, at the mike on the left. Story on the group in the *Hot Box*.

Sidemen Switches

Tippy Morgan, alto and clarinet, took the late Danny Polo's chair with Claude Thornhill. . . Bill Corey, drums, joined Glen Gray, replacing Pete Vuolo. . . Bob Carter, bassist, left Buddy DeFranco to join Benny Goodman.

Replacements in Tony Pastor's

New Yorker Salutes

New York—New Yorker hotel reopened its Terrace room Sept. 22 with *Salute to Cole Porter*, the musical show presented success-

band as follows: Ted Kotick, bass, for Bill Goodall (to Jackie Paris); Bobby Styles, trumpet, for Don Leight; Lou Obergh, trumpet, for Harold Wegbreit; Chunky King, trombone, for Earl Holt; Marty Harris, tenor, for Al Francis; Harvey Levine, baritone, for Jack Agee.

fully at the Sherman hotel, Chicago, and the Ambassador, Los Angeles, last season.

Whoops!

Los Angeles—The recent *Down Beat* discography on Bunk Johnson has caused some consternation for Nesuhi Ertegun, owner of Jazz Man record shop here. Discography listed the Johnson "talking sides" issued by the shop in 1942 (Jazz Man LE 1 and 2), but neglected to mention that these sides no longer are available. They were limited to 50 numbered sets, all of which sold out shortly after they were released.

THE HOT BOX

This College Jazz Group Made Up Of Professors

By GEORGE HOEFER

Chicago—Several major universities have Dixieland bands made up of members of the student body. But the Academic Cats, a Dixie combo at Northwestern university, are an exception. This group's personnel comes from the faculty. Garbed in mortar board caps and gowns, they beat out a rollicking brand of jazz to the edification and amazement of their students and academic colleagues. They get together sometimes to furnish free entertainment at faculty functions, but plug mostly for their own pleasure.

The Cats are led by Dr. Orlando Park, pianist-composer-zoologist, who plays by ear and works out original numbers for the band to experiment on. One such is an African opus entitled *N Square*, while another is the band's theme, *University Jump*.

George

Another regular member is Dr. Howard K. Gloyd, drums, who is also a zoologist. Gloyd is the only Academic Cat with professional experience. Thirty years ago he had his own band playing theaters in Kansas.

Works with Stearns

Dr. Richard Waterman, the bass playing anthropologist, has been mentioned in this column several times before due to his ardent interest and research in jazz anthropology. He is associated with Marshall Stearns in the School of Jazz project. His wide knowledge of native African rhythms makes his contributions to the rhythm section varied and interesting.

This strong rhythmic trio is aided and abetted by trumpeter Eddy Spoo, recent Northwestern grad, and clarinetist Al Merrian, an associate of Waterman's in the Northwestern department of anthropology.

Practice sessions, usually held in the Chicago Academy of Sciences, find the boys running over the standard Dixieland repertoire.

Collectors, Too

In addition to their playing, most of the Cats also are record collectors. Dr. Gloyd prefers Olivers, Armstrongs, and N.O.R.K., Dr. Waterman takes a portable re-

order to Africa and makes his own sides, and Dr. Park has a hankering for ragtime piano.

JAZZ MISCELLANY: Dr. Edmond Souchon of New Orleans recently sent *Hot Box* two records by the Six and 7/8 band, recorded in New Orleans March 20, 1949. The sides were intended for the members of the band only, but Rudi Blesh heard them and may put them out on Circle.

The band has been playing together since 1912, and includes Bill Kleppinger, mandolin; Red Mackie, bass; Bernie Shields, steel guitar, and Edmond Souchon, guitar. This unusual instrumentation puts on wax an interesting interpretation of *High Society*, *Clarinet Marmalade*, *Tiger Rag*, and *Medley* (a) *Tico-Tico* (b) *That Old Gang of Mine*. Numbers are New Orleans Originals 1000 and 1001.

JAZZ ON THE RADIO: New England jazz fans are getting kicks from Mal Morse's Jazz Album on WNBH, New Bedford, Mass., every Saturday from 6:30 to 7:15 p. m.

Only other jazz show in the locality is Nat Hentoff's, heard Wednesdays and Thursdays from 8 to 8:30 p. m. on WMEX, Boston.

COLLECTORS CATALOG: Harry D. Kelly, 29 Harwood avenue, Chatswood, N. S. W. Australia. Desires to exchange records and jazz magazines with an American collector.

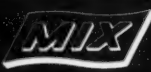
Robert Dawson, 36 King street, Leek, Staffordshire, England. Interested in bop and wants Dizzy, Parker, Tristano, and Ventura records in exchange for the Louis, Condon, Bix, and Morton sides in the British catalogs.

Wants Help

Claus Gerhardt, Hamburg-Blankenese, Siebenbuchen, 9, Germany. Belongs to a group of German jazz fans calling themselves Hamburg Jazz Community. Would like help in getting records from any American jockey, collector, or musician.

Gerald Oakley, 21 Ryders court, Ancoats, Manchester, 4, England. Would like very much to correspond with someone in the U.S.A. who is a real jazz lover.

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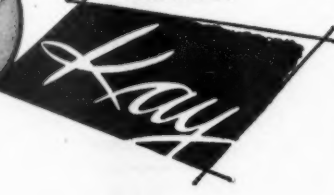
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Columbia LP The Winner In Disc War?

New York—The battle of the slow speed records appears to be pretty well settled now, with Columbia's 33 1/3 rpm LP platters scoring an almost total victory over Victor's 45 rpm.

The haymaker which seemed to spell finis to Victor's effort to put over the 45 discs was Decca's decision to adopt the Columbia system. This, combined with Capitol's announcement that it will use 33 1/3 for pop music as well as longhair, practically gave the whole field to Columbia.

Decca, which had been wooed by both Columbia and Victor for months, swung the balance when it issued its first LPs in September. Currently, Decca will confine its LPs to its album catalog, which is huge, but which will put more pop material on LP than either Columbia or Mercury has done. Its single releases will be put out only on 78 rpm shellac.

Meanwhile MGM, only remaining larger outfit which has not committed itself on microgroove platters, is reported preparing to line up with Columbia and 33 1/3, with emphasis on film soundtrack material.

In the face of all this, Victor is going ahead with a scheduled \$1 million promotion campaign for its 45 rpm. Rumors persist that it is ready to give in and use 33 1/3 on its longhair material, but Victor officials are sticking stubbornly to a "no comment" attitude on this matter.

Personnels Of Studio Orchs

(Jumped from Page One)

horns: Alexander Golden, Clayton Cash, J. D. Wade Jr., trumpets; Ernest Smith, Pete Carpenter, Rm. All Brown, trombones; Marvin Klein, harp; Theodore Saldenberg, piano; Robert Goodman, percussion.

UNIVERSAL-INTERNATIONAL—Max Rapp, orchestra manager; Erno Neufeld, Liza Minghetti, Manuel Compinsky, Carl Kalish, Henry Sugar, Ambrose Russo, Lou Klase, Ducl de Kerejarto, Leon Goldwasser, Sam Ford, violins; Cecil Bonvaloi, Harriet Payne, Vladimir Lukashuk, violas; Jossif Ustola, Stephen Devak, Lajos Shuk, cellos; Harold Brown, bass.

Arthur Smith, Einar Rosten, flutes; Arthur Gault, oboe; Blake Reynolds, Al Harding, Karl Leaf, reeds; Lloyd Hildebrand, bassoon; Al Williams, George Hyde, French horns; Gene Lafreniere, Don Linder, Bob Goodrich, trumpets; John Stanley, Bruce Squires, H. L. Menge, trombones; Harold McDonald, Ralph Collier, Jr., drums; Lyman Gaudet, piano; Mary Jane Barton, harp.

PARAMOUNT—Phil Kahgan, orchestra manager; Toscha Seidel, Ralph Schaeffer, Harold Ayres, Arnold Jursky, Leonard Marler, Peter Merembaum, James Getzoff, Isidore Karon, Sidney Sharp, Sidney Green, Alexander Kalkun, Robert Konrad, Calmar Kersten, William Karash, violins; Lee Fleitman, Harry Rumpel, Gareth Nutty-

combe, Joseph Reilich, violas; Irving Lipshutz, David Fillerman, Emmet Sargent, Jeanne Boyless, cellos; Aaron Guterson, Anton Turello, Ray Siegel, basses.

Harold Lewis, Don Benfrow, flutes; Charles Strickfaden, oboe; Joseph Krechter, Mahlon Clark, clarinets; Jules Seder, bassoon; Richard Perini, Charles Pool, Lars Stal, French horns; Frank Zinner, Philip Candrea, Tommy Jones, trumpets; Tom Bassett, Andreas Mitchell, Rene Egili, trombones; Aldo Mulieri, harp; Harry Sukman, piano; Bernie Mattinson, Ralph P. Smith, drums.

20TH-FOX—Simon Waronker, orchestra manager; Felix Slatkin, Paul Shure, Joachim Chasman, Paul Lowenkron, George Berres, Marvin Limonick, Virginia Ellis, Eugene Lamas, Henry Camus, David Selman, Adolph Di Tullio, Irma Neumann, Marion McKinstry, Sal Babits, violins.

Alvin Dinkin, Alexander Neiman, Sven Reber, Meyer Bello, violas; Kurt Reher, Joseph Di Tullio, Leonard Krupnick, Joseph Coppin, cellos; Mike Rubin, Paul Gregory, Chico Rivera, basses; Lucella Howard, Barbara Fossman, Sterling Smith, flutes; Edna Kosinski, Gordon Pope, oboes; Don Christlieb, and Carl Jeschke, bassoons.

Alfred Brain, Eugene Ober, French horns; Russ Cheever, Peyton Lagare, William Ulyate, Gene Miller, Lyle Sharpe, reeds; James Heaton, Don Anderson, Edward Shiner, trumpets; Bill Atkinson, John Tranchitella, Dale Ames, trombones; Vic Bertin, Paul De Drott, Richard Cornell, drums; Urban Thielman, piano, and Lois Craft, harp.

COLUMBIA—Lindsay Simons, orchestra manager; Marshall Sosson, Scipione Guidi, Laura Griffing, Helmo Hattio, Robert Gombert, Robert Gross, Myron Sandler, William Weiss, Julian Brodetsky, Lou Kaplan, violins; John Flasen, Morris Brenner, Dorothy Colton, violas; Joseph Saxa, David Pratt, cellos; Manny Stein, Nathaniel Gangsky, basses, and Archie Wade, Henry Kles, flutes.

Henri De Buscher, oboe; Harry Schuchman, English horn; George Smith, Henry Evans, Charles Butler, reeds; Robert Swanson, Manny Klein, flutes; Eddie Drucker, Shirie Goedike, trumpets; Eddie Kuzborski (Kusby), James Thompson, Art Ginder, trombones; Leonard Wright, J. F. Williams, drums; George Greeley, piano; Lauretta McFarland, harp, and James Decker, French horn.

RKO—Manny Harmon, orchestra manager; Eudice Shapiro, Daniel Karpilowsky, Elia Grosser, Cyril Tobin, Saula Violin, Misha Violin, Elliott Fisher, Adolph Kolodfay, Robert Levine, Dorothy Wade, Jack Pepper, Laurent Halleux, violins; Abraham Hochstein, Zoltan Kurthy, Barbara Simons, violas; Victor Gottlieb, Warwick Evans, Eugene Evans, cellos; Arthur Fabst, Simon Green, basses.

Haakon Bergh, flute; Alexandre Duvour, oboe; Vincent Donatelli, Nery Plumb, Henry Emerson, clarinets; Jack Marsh, bassoon; Tibor Shiller, French horn; Kenneth Apperson, Martin Peppic, trumpets; Al Sherman, Harry Wallace, Randall Miller, trombones; Lou Erickson, drums; Zhai Moor, harp; Max Rabinowitch, piano. (One vacancy in trumpet section, resulting from recent death of Eddie Parkes, was still to be filled).

MGM—Mickey Whelan, orchestra manager; Mark Levant, Werner Gebauer, Sam Albert, Sam Fiedler, Albert Vorchamp, Jaime Overton, Rocco Barbieri, David Croc, Herman Seidel, Louis Limonick, Ernest Gill, Emanuel Moss, Eunice Wennermark, violins; Virginia Majewski, Reuben Marcus, Germaine Frey, Cecil Figlioli, violas; Alexander Borisoff, Fernand Lhoest, Alexander Bunchuk, Edgar Lustgarten, cellos; Louis Prevail, Arthur Shapiro, basses.

Aaron Gerunoff, flute; Phil Momoli, oboe; D. H. McKenney, Morton Friedman, Gus Bivona, Alex Gerunoff, Andrew Young, Don Lodice, reeds; Charles Gould, bassoon; John Cave, Vincent de Rubertis, Herman Lebow, French horns; Gus Roney, Joseph Trisari, Irvin Shuklin, trumpets; Bud Youngman, Simon Zentner, Herb Taylor, trombones; Mel Pedesky, D. V. Seber, Frankie Carlson, drums; Jakob Gimpel, Harry Fochman, piano; Paula Schertinger, harp; Jack Marshall, guitar.

(One violin and one bass were still to be signed).

Get Bechet Sides

New York—Blue Star, French label, has acquired the rights to sides cut at the Sidney Bechet-Claude Luter concert at the Salle Pleyel in Paris last May. Blue Star will press them in France and Circle records will distribute them here.



Charlie Parker
"Has Wrong Relationship"

Dizzy Wants Beat In Bop

(Jumped from Page One)

Dizzy to become commercial.

Duke Did
"Ellington has always made it as a dance band and nobody accused him of being commercial," he said. "I don't want Dizzy's men to bastardize their instruments or be corny. But I think they should perform and not look bored. Unless bop is improved in the next six months, I think it will die. Shearing is the only thing that's holding it up now."

Under the new setup, Dizzy will carry a dance book, a concert book, and a theater book. New arrangements are being turned out for him by Garland Wilson and Buster Harding. J.J. Johnson has done a pair of medleys for him, each medley consisting of three standards and winding up with a current pop tune. As part of the switch, Dizzy has dropped singer Johnny Hartman and taken on a girl, Tiny Irvin, whom he found in Pittsburgh.

Big Surprise
First tryout of the new Gillespie dance book was made on a late

(Advertisement)

Loma Cooper Takes Another

Chicago—Loma Cooper, auburn-tressed proprietress of the Cooper Musical Instrument Service, 63 East Grand avenue, now has exclusive rights in this territory for sales of the sensational new Berg Larsen mouthpiece. Along with pink jeep pickups and deliveries (if you're sober) and French bathing suits (on order through catalog only), Loma offers a terrific repair department, new and used instrument bargains (write for free list), fine loaners, and 24-hour emergency service. Phone Superior 7-1085.

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Petrillo Ruling Anent AGVA

Jumped from Page One

tion at San Francisco this summer passed a regulation forbidding a vocalist with an orchestra "to use any kind of contraption or device that lends background to the rendition of an orchestra unless he or she is a member of AFM." Singers are under the jurisdiction of AGVA.

This regulation went into effect Sept. 15. Two weeks before that Petrillo announced the edict against dual membership. Before making the ruling public, he called together "more than 50" booking agents and told them that the AFM "cannot approve the practice of booking agents who act as business agents for AGVA in forcing musicians to join that union." He told them "the federation will revoke their license" if the practice continued.

Would Pull Musicians

The Norman incident returned to attention when Petrillo coupled his order for AFM members to resign from AGVA with a threat to pull all union musicians off shows in which AGVA members appear.

"We've got to put pressure on until we get him (Norman) back his \$50," he said.

"Every time one of our men opens his mouth," he added, "up pops an agent of the AGVA and

August date in Mahoney City, Pa., a big mickey stronghold. Operator, who reluctantly set the date as a favor to Alexander, was so impressed with the results that he burned up the wires to New York with reports of Dizzy's "sensational" success.

"As long as they say I've got a great band," said Dizzy, "I don't care if they say it's bop or what."

Ask Accounting Of 'Flamingo' Royalties

New York—The assignees of song writer Ted Grouya's rights in the song *Flamingo* are requesting an accounting of royalties from Tempo Music, Ellington music house headed by Ruth Ellington. There are rumors of a suit against the company for back royalties if the matter isn't settled by negotiation.

King 3 In Lynn

Lynn, Mass.—Rickey King's trio, at Michaud's here, consists of Bill Chamberlain, piano; Jimmy Oliver, bass and accordion, and King, drums.

says, "Gimme \$50—you said something. You're an actor." This has got to stop."

Tried to Meet

Following the Petrillo announcement, Albert Westbrook, business agent of AGVA, said his union had tried to get together with Petrillo on the dual membership issue but had been rebuffed. He inferred that Petrillo was trying to take over AGVA.

Petrillo denied this although, he said, "I could take it over tomorrow." He said he might agree to "reorganize it and clean it up and present it to Bill Green (William Green, president of the AFL) as a good, clean union."

Westbrook's version of the Norman incident was that AGVA "had a man up there who was master of ceremonies for two years. The theater offered a little variety show once a week on Tuesday nights. They fired our man and hired Norman, who was the leader of the seven-man orchestra. They paid him \$17.50 extra that one night to act as emcee. Under those conditions, we think Norman belongs in our union."

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Things To Come

These are recently cut jazz records and their personnels. Don't ask your dealer for them until you see by the *Beat's* review section that they've been released and are available.

TYREE GLENN ALL STARS (Abbey, 5/12/49). Tyree Glenn, trombone and vibes; Johnny Hodges, alto; Jimmy Hamilton, clarinet; Harry Carney, baritone; Billy Strayhorn, piano; Wendell Marshall, bass; Jerome Darr, guitar; Sonny Greer, drums, and Lou Elliott, vocals.

Sultry Serenade, Don't Be Mean, Baby, by Lou Elliott, *Get Away from My Door*, by Dick Vance, and an untitled instrumental by Tyree Glenn.

CLIFF EDWARDS (Mercury 8/23/49). Jimmy Lytell, clarinet; Tony Mottola, guitar; Bill Clifton, piano; Bunny Shawker, drums, and tuba.

Singin' in the Rain, June Night, Fascinating Rhythm, and It Had to Be You.

JOHNNY HARTMAN and ERROLL GARNER TRIO (Mercury 8/23/49). Erroll Garner, piano; Leonard Gaskin, bass; Charlie Smith, drums, and Johnny Hartman, vocals.

Easy to Remember and Home.

KAI WINDING SEVEN (New Jazz, 8/23/49). Kai Winding, trombone; Brew Moore, tenor; Gerry Mulligan, baritone; Curley Russell, bass; Roy Haynes, drums, and George Wallington, piano.

Sid's Bounce, by Jerry Kaminsky, *Broadway*, by Henri Woodie, *Ted McRae*, and Bill Bird, *Bitter Herbs*, by Gerry Mulligan, and *A Night on Bop Mountain*, by Kai Winding.

BOB CROSBY and HUGO WINTERHALTER'S ORCHESTRA (Columbia, 8/25/49). Trumpets—Yank Lawson and Billy Butterfield; trombone—Buddy Morrow; saxes—Harry Terrill, Bernie Kaufman, Hank Ross, Harold Feldman,

and Stanley Webb; accordion—Marty Rovato; rhythm—Bill Rowland, piano; Mike Bryan, guitar; Bob Haggart, bass, and Terry Snyder, drums. Vocal group: Artie Malvin, Ray Charles, John Smedberg, Dick Byron, and Katie Carnes.

Hop Scotch Polka, arranged by Joe Lipman, *Last Mile Home*, arranged by Joe Lipman, *Shallly Go Shee*, arranged by Jerry Gray, *Toot Toot Tootsie, Goodbye*, arranged by Sid Cooper.

RALPH FLANAGAN'S ORCHESTRA (Bluebird, 8/18/49). Trumpets—Chris Griffin, Red Solomon, and Don Lipsey; trombones—Buddy Morrow, Billy Pritchard, Johnny D'Agostino, and Phil Giardina; saxes—Toots Mondello, Bernie Kaufman, Al Klink, Hank Ross, and Stanley Webb; rhythm—Terry Snyder, drums; Billy Rowland, piano, and Bob Haggart, bass. Harry Prime, vocals.

You're Breaking My Heart, Wedding of Lili Marlene, You're So Understanding, and It All Depends on You, all arranged by Flanagan.

ERROLL GARNER (Futura) Piano solos.

Love Is the Thing (two sides) and *Great Christmas* (two sides).

BUDDY DE FRANCO SEXTET (Capitol, 8/24/49). Teddy Cohn, vibes; Buddy DeFranco, clarinet; Max Roach, drums; Harvey Leonard, piano; Jimmy Raney, guitar, and Bob Carter, bass.

Extrovert, by Harvey Leonard, *Penthouse Serenade, Aishe*, by Teddy Cohn, and *Bud's Invention*, by Buddy DeFranco.

MEL HENKE SERIES (Tempo, for November release). Mel Henke,

Knows 'Em All



New York—Soft-voiced southern thrush, a North Carolinian no less, singing at Radio Frank's, on E. 58th street, is Anita Chandler. Anita has a repertoire of 2,000 popular songs and show tunes and runs through from 50 to 100 a night at Frank's, her press agent says.

piano; Jimmy Briggs, flute; Bill Markas, bongos; Pete Di Maggio, bass, and Gordon Schoneberg, English horn and oboe.

I Surrender, Dear, Dance of the Cave Men, I Can't Believe that You're in Love with Me, and Shock Treatment.

Not Hugo?

New York—Latest variation on the name of a man who has had a little trouble on that score occurred on CBS quiz show *Sing It Again* recently.

A contestant had to guess the identity of the ballplayer referred to in a parody as "Yogi." Emcee Dan Seymour was waiting for the lady to say "Berra," but after some hesitation she finally answered, "Carmichael?"

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SWINGIN THE GOLDEN GATE

Barnet Ork 'Tremendous' At Date On West Coast

By RALPH J. GLEASON

San Francisco—Charlie Barnet, unless the majority of the 2,000 paying customers who heard him in Oakland at the end of August are dead wrong, has the number one band in the country. And if he had been able to play San Francisco the following night, he would have packed any hall in town. Musicians and fans alike were simply overwhelmed by the band, and were almost unanimous in praise. Word of mouth has already made it certain he'll score heavily next time he plays this area.

Actually, it's hard to write about the band. Maybe it was just one of those nights. But whatever it was, they were absolutely the greatest. It didn't make any difference what numbers they played, they did everything well. Here, for once, was a band that obviously got a tremendous kick out of playing.

If nothing happens to break them up, and if their records even come close to showing how the band sounds, Barnet might very easily spearpoint the band business' drive back.

The Stars

Stars of the band that night were Maynard Ferguson, the young Canadian trumpeter who brings more sheer exuberance to the business of blowing trumpet than anyone has in years; Carlos Vidal, the great conga drummer; Tiny Kahn, who immediately joins our list of favorite drummers, and a young 19-year-old L. A. pianist named Gil Barrios.

"We'd been auditioning pianists for a week and this kid just sat in there and took over," Barnet said. He sure did. It was his first night with the band but sounded like he wrote the book himself. He was a sensation. Barrios replaced Claude Williamson, who joined Harry James. Eddie Safranski was slated to leave the band in Montana in the end of September to return to New York for studio work. No replacement was slated at presstime.

Personnel

Band now shapes up this way: trumpets—Ray Whetzel, Maynard Ferguson, Doc Severinson, John Howell, and Rolf Erickson; saxes—Curt Bloom, Manny Albam, Vince Vittori, Ruben Leon, Richard Hafer, and Barnet; trombones—Richard Kenny, Charles Etter, and Vernon Martlock; rhythm—Tiny Kahn, drums; Eddie Safranski, bass, Carlos Vidal, conga drums, Gil Barrios, piano. Buddy Stewart handles vocals. Gil Fuller, Johnny

London Inks Spivak To Recording Pact

New York—Charlie Spivak has signed with London records, becoming the first American band under contract to that label. Leader also got his release from the William Morris agency as the result of an AFM executive board order and signed a five-year pact with MCA. Spivak's departure, plus Duke Ellington's recent parting, leaves the office with no name orks.

London's contract with Spivak marks the beginning of that label's efforts to line up American artists under a deal recently made with Decca. Previously all London releases were English sides. Under the new setup, London will cut and press in this country. Label has also signed Bobby Wayne, singer formerly with Ruby Newman, and has taken over Al Morgan's contract from Universal records.

Jo, Weston Package

New York—Jo Stafford, Paul Weston's orchestra, and the Starlighters have been packaged for a short concert tour in the midwest during October. Tour will mark the first time Weston has taken his orchestra out of the Capitol recording studio.

Richards, Pete Rugolo, and Safranski wrote the fog.

BAY AREA FOG: Trudy Richards left Barnet just prior to his Oakland date and was not replaced. . . . Julia Lee booked into Ciro's for two weeks starting Sept. 21. . . . Dave Brubeck started a half hour weekly show on KNBC Sept. 5, using Cal Tjader, drums, and Ron Crotty, bass, with Barbara Ritchie, vocals. Jimmy Lyons is moderator and show will be strictly on a modern kick.

Jerry Hecker, entrepreneur responsible for bringing out Wild Willy Davison, got some deserved bad press reaction. Hecker wanted to charge a *Chronicle* reporter a buck at the door to get in to interview Davison. . . . Tahoe Biltmore club folded week before Labor day, leaving Garwood Van's band stranded without eating money. . . . The Musical Madmen (let them be anonymous) who were at Ciro's opposite Nat Cole are a good example of what Dizzy must have had in mind when he said that goatees, hop glasses, and berets didn't make musicians.

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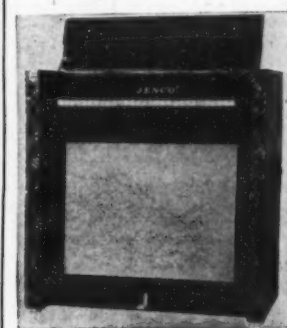
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New York—Some months ago the *Beat* printed a piece by this reporter about the double pianos of Eddie and Rack, two pleasant people who play at the Blue Angel.

Their meanderings proved so popular that the boss, M. Jacoby, faced with the usual east side summer lull, closed his main room and let Eddie and Rack carry the entire load in his front parlor, which they did with great grace, *ecstasy*, and tinklings of the cash register.

As has been said before, theirs is a most unusual art in this day of blemished bop and bleached two-beat: they simply and quietly play show tunes and give loving care and attention to the proper presentation of the melodic line.

I grant you they don't have the technical celerity or cerebration of a Tristano, but they have much more charm. And you will find many moments in your day when unpretentious, tasteful, and restrained charm is a most enjoyable element to have hanging about.

They haven't yet really been given scope to their work. The proper way to record them is on LP, letting them wander through the score of an entire Broadway show, with perhaps a vocal or a little continuity thrown in to help things out.

In the meanwhile Decca has released a happy bit of wax of theirs, a two-sided medley of the four top tunes from *South Pacific*: *Bali Hai*, *Younger Than Springtime*, *A Wonderful Guy*, and *Some Enchanted Evening* (De. 24707). If you like the tunes, you will want this record, because it is the only simple, non-histrionic discing of them we know.

Some day when an oil well comes in under my front porch, I will have a special night club intended for young men wooing pretty women. It will be divided into three rooms, one with Eddie and Rack, one with Erroll Garner, and the last with an ecto-plasmic copy of the late and lamented Casper Reardon on harp. Any date who can go through that barrage unscathed would be indeed a hardy young woman.

COMBO JAZZ

Alvy West and the Little Band
Mom's Song
Pappa's Tune
Charm
Hop, Skip, and Jump
Cathy
Tony's Guitar
Blue Rumba
Uncle Samba

Album Rating—**---**

This is the tightly-phrased little band over which such a furor was made three years ago in New York. These records will sound to you as they did then: clever and well-voiced, with good use of a few instruments and the dynamic qualities of an accordion. There is still too much "contrived" Raymond Scott feeling to ever let the band really get started. Anyone

Symbol Key

!!!! Top
!!!! Tasty
!!!! Tepid
! Tedious

working with a small band, however, should hear these sides. There is much of voicing interest here to be learned. (Columbia LP CL 6062.)

Serge Chaloff and the Herdsmen

!!!! *Chasin' the Bass*
!!!! *The Most*

Woodymen, save for Denzil Best on drums and Barbara Carroll, piano. The first side is devoted to Oscar Pettiford's bassing. *Most* slips down a little on its starting tempo, though Chaloff's solo work is, as usual, redeeming. (Futurama 3004.)

Firehouse Five, Plus Two

!!!! *Firehouse Stomp*
!!!! *Blues My Naughty Sweetie Gave to Me*
!!!! *Fireman's Lament*
!!!! *San*

Four sides by the gang of musician-illustrators from Disney's studios, paced by Johnny Lucas' trumpet. As pundit Avakian has already indicated, these are indeed "happy" sides. This is music, two-beat to be sure, and as enthusiastic and driving as good two-beat should be. There are plenty of mistakes, and the banjo as usual cuts through too much. But organizer Kimball's trombone and the Lucas trumpet are well worth hearing. (Record Shack 1-2 Los Angeles.)

Georgie Auld

!!!! *Darn That Dream*
!!!! *Vox Bop*

More sides by that nine-piece idea of Georgie's, now unfortunately in limbo. *Dream* starts out with tenor leading ensemble, into fine trombone (Byers), and again all into ensemble, all well voiced and scored. I still insist that there is a place for a band like this, playing well thought out music which is still sensible to non-musicians' ears, and is within the budget of the average spot. *Bop* uses the bongo beat and has one of Georgie's best excursions into the land of bop. Again the stuff is well played. (Discovery 109.)

Cecil Payne

!!!! *Hippy Dippy*
!!!! *No Chops*

A screamin', shoutin' little jump band beats its way through *Hippy*, with a long tenor sax, hand clap opening. You've heard the blues done many times like this: noise, shuffle rhythm, hard-blowing slightly-out-of-tune reed men. *Chops* is the same, only faster and with less taste. This is great 3 a.m. bar and grill stuff—it's nowhere for home records. (Decca 48114.)

Eddie Condon's NBC-TV Band

!!!! *Seems Like Old Times*
!!!! *Time Carries On*

Condon's NBC boys playing the tune which identifies Arthur Godfrey, a CBS stalwart. The lead on *Times* is assigned to Bobby Hackett's pretty trumpet, with his

usual nice meanderings resulting. These sides may have been taken right off the air, though the balance sounds a little better than that. *Time* sounds a little like some of the jump things Eddie Sauter used to do for Goodman, although it is credited to Condon and Dick Cary. More than usually energetic two-beat jamming. (Atlantic 661.)

Erroll Garner Trio

!!!! *Flamingo*
!!!! *Twilight*
!!!! *The Way You Look Tonight*
!!!! *Turquoise*

These sides are better balanced than most of the recent sides we have garnered, but the surfaces on two of them are nothing to boast about. *Flamingo* is Erroll at his song plucker best, milking the melody of every possible bit of sentimentality. Some place like the Penthouse club in New York is certainly out of its head not to book Garner. *Twilight* somewhat resembles *I Cover the Waterfront* and is more Garner tinkling. *Twilight* is taken at a rock, gives you more of a taste of the elements of Garneria which have been jamming the Three Deuces in New York for more than three months. (Atlantic 662, 663.)

BAND JAZZ

Lucky Millinder

!!!! *Awful Natural*
!!!! *In the Middle of the Night*

Natural is an instrumental by Andy Gibson, who is, incidentally, involved in a legal scuffle with Millinder as to who did the music to *Hucklebuck*. Neither of these two sides are anything more than the same weary stuff they keep slogging out for the juke boxes. (Victor 20-3526.)

Gene Krupa

!!!! *Wire Brush Stomp*
!!!! *There Is No Breeze*
!!!! *Opus No. 1*
!!!! *Stompin' at the Savoy*
!!!! *After You've Gone*
!!!! *Massachusetts*
!!!! *Body and Soul*
!!!! *Green Eyes*

Album Rating—**---**
A curious combination of old Krupa sides on this LP: *Stomp*, with Krupa over-balancing the band, *Breeze*, sung by Carolyn Grey, several Anita O'Day sides, two trio standards, and Roy Eldridge's inevitable *After You've Gone*. There are many better Krupa sides musically (*Hodge Podge*, for example) that don't appear here, but from the standpoint of record sales, these are probably the public's most desired sides. (Columbia LP CL 6066.)

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Combo Jazz: *Darn That Dream*, by Georgie Auld (Discovery).
Band Jazz: *Summertime*, by Tommy Dorsey (Victor).
Vocal: *You're My Thrill*, by Mary Ann McCall (Discovery).
Dance: *Lingering Down the Lane*, by Paul Weston (Capitol).
Concert: *Deep Purple*, by Percy Faith (Victor).

ridge's inevitable *After You've Gone*. There are many better Krupa sides musically (*Hodge Podge*, for example) that don't appear here, but from the standpoint of record sales, these are probably the public's most desired sides. (Columbia LP CL 6066.)

Count Basie

!!!! *Slider*
!!!! *She's a Wino*

Slider is a medium jump blues, with nothing especial to commend it solowise or in the score. The recording is better balanced than are most of Victor's band dates. Reverse is a Jimmy Rushing description of his chick. (Victor 20-3542.)

Russell Jacquet

!!!! *Blues In F*
!!!! *Crossbones*

Big band boppy with a good trombone 36 by Mr. H. Coker on *Blues*. *Crossbones* is another blues, shout style, with piano above it all. (King 4307.)

Tommy Dorsey

!!!! *Summertime*
!!!! *Dry Bones*

Summertime is handicapped around June 22 by bad balance, which makes the muted brass figures back of TD's solo trombone fuzzy. The side, however, doesn't wander as hopelessly as does the old Shaw Victor version, and the taste used is far more on the plus side. *Dry Bones* moves about as might be expected, with Boomie

Richmond pecking away Bud Freeman style. It's the most obvious Dixie side T. Dorsey has made in a long while. That doesn't mean it will be a bop—ah—flop. (Victor 20-3523.)

Milt Buckner

!!!! *Oop Be Doop*
!!!! *MB Blues*

Big band bop on *Doop*. *Blues* in the locked hands blues that made Buckner famous, smoothly done this time with some good ideas. (MGM 10504.)

Walter Fuller

!!!! *Tropicana*
!!!! *Blues for a Debutante*

Tropicana was previously cut on Blue Note by a small band, while this cutting is with Fuller's big band. It's a cleaner side than you would expect from a newly organized group, but despite the persuasiveness of the theme, the side doesn't quite come off. *Blues* starts out with a clever over-inflation of the typical blues brass figures. Billy Mitchell's tenoring would come off better with improved tone. (Discovery 108.)

DANCE

Ray Noble

By the Light of the Silvery Moon
It Might As Well Be Spring
Cherokee
Goodnight Sweetheart
The Very Thought of You
Linda
Sleepy Time Gal
By the Waters of Minnetonka
Album Rating—**---**

As in the case of the Krupa album, this is another collection of records which sold well but are not necessarily the band's best sides. A *Handful of Stars* was a beautiful ballad side with magnificent Harry Johnson lead trumpet, while *Crazy Rhythm* and *Vilia*, older Brunswick sides, have more of the suave slickness which made Noble famous. All eight sides are pleasant dance bits, but simply are

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not as distinctive as other Noble sides have been in the past. Only representative of the older tradition is *Sleepy*. (Columbia LP CL 6065.)

Carmen Cavallaro

♪ ♪ ♪ *Cancion del Mar*
♪ ♪ ♪ *Miami Beach Rhumba*
Cavallaro's accompaniments have always been mediocre. Playing here just with strings and rhythm it makes for a more interesting sound, even if the playing by the strings leaves much to be desired in color and bite. (Decca 24706.)

Tommy Dorsey

Sweet Sue
East of the Sun
I'll See You in My Dreams
How Am I to Know?
Blue Moon
Yearning
Album Rating—*---*
Six sides tabbed by Victor and the Band Sings, Too, with vocals by Sinatra and Jack Leonard. East was originally issued on Bluebird just before the *Night and Day* side with Axel Stordahl strings that started Frank on his way as a single. Despite the band's vocal riffling, it's an especially good side, including eight bars of Berigan trumpet following the vocal. (Victor P 247.)

Paul Weston

♪ ♪ ♪ *Lingering Down the Lane*
♪ ♪ ♪ *I Know, I Know, I Know*
Lane is an old French song done in Weston's usual restrained, tasty fashion. *Know* is another waltz. (Capitol 57-725.)

Tex Beneke

♪ ♪ ♪ *The Merry Song*
♪ ♪ ♪ *The Headless Horseman*
♪ ♪ ♪ *Katrina*
♪ ♪ ♪ *Ichabod*
Merry is one of these row, row, row your boat affairs. *Horseman* reflects Victor's increasing experience with echo-chambers to back the spooky lyrics—should make a great kids' record. None of the four sides are tremendous—*Merry* is probably the best bet com-

mercially. This however is primarily because the song writing of Gene DePaul and Don Raye on the other three is quite tired. (Victor 20-3527, 3528.)

Gordon Jenkins

♪ ♪ ♪ *I Wake Up in the Morning*
♪ ♪ ♪ *I Never Heard You Say*
A couple of light novelties, done in the light, pert fashion which was once the trademark of the WJR Sophisticates when Bill Stegmeyer was arranging for them. (Decca 24690.)

VOCAL

Doris Day

You're My Thrill
That Old Feeling
Bewitched
When Your Lover Has Gone
I'm Confessin'
I Didn't Know What Time It Was
Sometimes I'm Happy
You Go to My Head
Album Rating—*---*
Doris Day is singing better since she has become a movie luminary than when she was with the Brown band. She is, however, aping Lena Horne quite extensively, a little strange, since Lena is a greater actress than she is a singer. The sides included here are all old standards which Lena does in her cafe stints. While Miss Day gets some Lena's velvety softness with a creamy ballad, she has neither the strident torchiness Lena achieves on things like *Thrill* nor the mischievous bounce Miss Horne pats into *Happy*. As the poor man's Horne section then, Miss Day is quite satisfactory. (Columbia LP CL 6071.)

Ruth Brown

♪ ♪ ♪ *It's Raining*
♪ ♪ ♪ *So Long*
Ruth Brown is the young lady who caused much talk at Cafe Society and Bop City with a style that mixed up older-fashioned Lil Green, Vaughan, and Eckstine. It

is certainly vigorous singing, but still with many rough edges, and a little indecisiveness when it comes to finishing phrases. Once in a while she also gets too cute. (Atlantic 879.)

Miss Liberty Cast

Score of *Miss Liberty*
Album Rating—*---*
This is one time when being put on LP as a show album has very definitely helped a score. None of the *Miss Liberty* tunes make half the sense on single records they do here. They evidently need the continuity of the show book itself as well as the cast treatment. The orchestrations by Don Walker, while no lasting achievements, are works of art compared to the fine hackery usually practised on Broadway by Russell Bennett. (Columbia LP ML 4220.)

Sarah Vaughan

♪ ♪ ♪ *That Lucky Old Sun*
♪ ♪ ♪ *Make Believe*
Sarah starts *Sun* with a too-pronounced vibrato which smooths out as she moves away from the verse. It makes her sound a great deal like some of the Ethel Waters imitators. The song is still Frankie Laine's. (Columbia 38559.)

Billy Eckstine

♪ ♪ ♪ *Body and Soul*
♪ ♪ ♪ *If Love Is Trouble*
You might like to compare this record with Billy's earlier version for National, which though recorded more than 18 months ago has just been released. There is a very nice touch of Vaughan in the release, executed with far more finesse than when Billy did this sort of thing two years ago. His tone is better, and again less of the vibrato. (MGM 10501.)

Junior Daniels

♪ ♪ ♪ *The Lamp Is Low*
♪ ♪ ♪ *Autumn Nocturne*
Two sides by a very young Eckstine imitator who has much to learn about singing in tune, phrasing, and tonal quality. Two years from now he may be a good singer—but it certainly is rushing things more than a bit to put him on wax this hastily. Al Haig accompanies well. (Discovery 507.)

Mary Ann McCall

♪ ♪ ♪ *You're My Thrill*
♪ ♪ ♪ *Sunday*
Phil Moore's most successful use of symphonic woodwinds behind the lush, erotic mutterings of Mary Ann McCall on the tune

first made known by Lena Horne. She certainly is another band singer who has improved vastly over her first singing days. (Discovery 509.)

Ella Fitzgerald-Chick Webb

♪ ♪ ♪ *Undecided*
♪ ♪ ♪ *A-Tisket, A-Tasket*
Listen to these sides made in 1936 by a teenaged orphan girl who is now in my opinion the most capable all around singer in the country today. She had the power then, but listen to the vast improvement in intonation, phrasing, control, and dynamics she manifests in any of her current records. It's a career of steady improvement. You might also check Chick Webb's driving ork drumming on *Undecided*. (Decca 25434.)

Helen Traubel

It's a Grand Night for Singing
Missouri Waltz
Anniversary Song
Beautiful Ohio
My Moonlight Madonna
Auf Wiedersehen
Swing Low, Sweet Chariot
Were You There?
Deep River
Steal Away
Nobody Knows De Trouble I've Seen
Go Down Moses
Album Rating—*---*

Madame Traubel, having discovered as have all the other Met singers how many royalties can accrue from pop albums, does one with Negro spirituals and ballads. Her voice is magnificent, though of course too heavy for most of the pop material included. It is a great change, however, to hear someone hold a tone without straining and to sing in tune without conscious effort. Her *Chariot* is done without all the usual dramatics (and some unusual harmonic changes by pianist Coenraad Bos), though none of the "good" singers ever really get a natural feel to the phrasings involved in spirituals. Take a good listen to *It's a Grand Night for Singing* (from *State Fair*) and notice the enormous similarity to *Oh, What a Beautiful Morning*, the waltz from *Oklahoma!* by the same composers. (Columbia LP ML 4221.)

Kay Thompson

♪ ♪ ♪ *Now That I Need You*
♪ ♪ ♪ *'Bout You 'N Me*
Hate to be a carper, but two years ago when the Kay Thompson deal was at its peak, we attempted to point out gently that this was strictly a cafe attraction and a limited one at that. Now that the heat is off, this seems to be the case. Miss Thompson's solo singing here is competent, as it always was in her A. Kostelanetz days, but it certainly will not set any sales or esthetic marks at which to shoot. (Decca 24695.)

Margaret Whiting

♪ ♪ ♪ *St. Louis Blues*
♪ ♪ ♪ *It's a Most Unusual Day*
Credit Frank DeVol with a fresh background that is still in character for a tune that has been beaten to death for years. His use of double times, cut time, running solo phrases, and hymn voicings is in taste, economical, and not intrusive. Unfortunately Maggie Whiting, a workmanlike ballad singer, just doesn't latch onto this one. It's a shame they didn't give DeVol Kay Starr to use on this date—the combination would have been perfect. Maggie's intonation on *Day* is even harder and more nasal than usual. Which reminds me: doesn't this McHugh tune sound a little like that Rodgers *It's a Grand Night for Singing*, which in turn is a rewritten *Oh, What a*

Beautiful Morning? These sides get three notes, but primarily because of De Vol's fine accompanying. (Capitol 57-724.)

Nat Cole

♪ ♪ ♪ *Land of Love*
♪ ♪ ♪ *Yes, Sir, That's My Baby*
Nat, trying to follow up *Nature Boy*, wanders up against the limitations of *Love* itself: it is melodically too commonplace a European torch ballad. Nat, incidentally, does things to the word "live" in the first line that gives the line very naughty implications. Pete Rugolo's strings sound handsome. On a more comfortable rhythm kick on the other side, Nat worries *Baby*. I'm still trying to figure out why the omnipresent bongos, but maybe it's just the fad or fashion. There is a time and place for Afro-Cuban, and this song-styling is neither. (Capitol 57-716.)

Kay Starr

♪ ♪ ♪ *Break It to Me Gently*
♪ ♪ ♪ *You Gotta Buy, Buy, Buy for Baby*
Kay is now singing at the Copa in New York city, the first time the gentry that hang out there have had a chance to hear a singer who belts them out full voice in the fashion of Miss Starr. Her *Gently* is a fine, vigorous fashioning of a ballad. No incipient, neurotic, silver chords here—just plain, old-fashioned, irate female. Miss Starr, who has had several false starts, is still one of this column's picks for fame. (Capitol 57-717.)

CONCERT

Percy Faith

♪ ♪ ♪ *Deep Purple*
♪ ♪ ♪ *Oodles of Noodles*
Large quantities of strings, more lively recorded than Victor has been wont to do. Some quite corny chunks of Gershwin piano intrude during the verse; though in fairness, since the piece is an adaptation of a "concert piano" selection written in the early '30s, it is hardly fair to blame Faith for using minor thirds and seconds simultaneously in this tired fashion. *Noodles* is the old Jimmy Dorsey display number from which his theme *Contrasts* was extracted. The fiddles are phrased here so they sound just a shade *Arkansas Traveler*. The slow section used for *Contrasts* suffers from too metronomic a beat and lack of attention to the swoops and dives that usually big band conductors hit with vast signs of saccharine relief. (Victor 20-3525.)

NOVELTY

Fred Waring

♪ ♪ ♪ *Volga Boatman*
♪ ♪ ♪ *Dark Eyes*
♪ ♪ ♪ *Loch Lomond*
♪ ♪ ♪ *My Bonnie*
These four tidbits are billed as "rhythm-antics." Actually it's the old scat routine, with the band interspersing bits of lyrics. There are sections of the Waring choir, relieved temporarily from its duties of singing *The Lord's Prayer* over the p.a. system at Waring's Shawnee estate development before Sunday services. This is debilitated rather than debased music—it takes a certain amount of imagination to be decadently debased—and this Waring has not got. (Decca 24698.)

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ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—Lots of queries have piled up since the last question session, so we'll wade right in and get going. H.B.S., of Cincinnati, wants some examples of voicing five saxes and three trombones in ensemble form. Here are a couple that we hope will help.

EX. 1



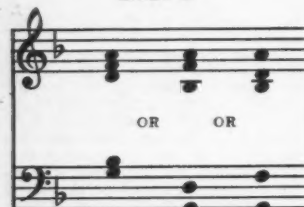
R.L.B., of Fort Benning, Ga., wants illustrations of voicings for clary, alto, tenor, and trumpet, with alto in lead.

EX. 2



B.G., of Tulare, Calif., is inquisitive about voicing a minor seventh chord when the melody is the ninth. This example should help.

EX. 3



P.G., of Dayton, Ohio, wants some info on pedal tones for trombone. Here's a chart of pedal tone positions. Remember, it takes a good trombone to play 'em.

EX. 4



Stuart Chick, Friend, Swap Chatter



St. Louis—Grand old troupier and last of the—oh well, it's Sophie Tucker, right, hob-nobbing with Nick Stuart band singer Laraine Daly at the Chas. hotel here. Sophie has flown, but Stuart stayed through the summer. Laraine is wife of Nick's trumpeter Jerry Jolliff and a San Antonio, Texas, gal.

We'll be back next issue with a discussion of variable ensemble voicings. Judging from your letters, we're covering the material that you guys want to know about. However, if there is any subject on arranging you want discussed fully, don't forget to let us know about it.

Our parting thought: A simulated French horn effect can be achieved by using trumpet and trombone playing in exact unison (not octaves) in hats.

(Ed. Note: Send your questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York, 19. Enclose self-addressed, stamped envelope for personal reply.)

Oldtimers Unite

New York—Shirley Clay, trumpet, has been playing as a sideman in Mainzie Johnson's band at Camp Unity, Wingdale, N. Y., this summer. Clay, an oldtime jazzman, played with Don Redman, Earl Hines, and Claude Hopkins. Mainzie was Fletcher Henderson's drummer, and later was with Ovie Alston at the Roseland ballroom. Band, in addition to Clay and Johnson, included Carl Blumenstein, alto; Freddie Mitchell, tenor; Sylvia Walters, bass, and Carl Mottley, piano.

TIPS TO TRUMPETERS

By CHARLES COLIN

New York—As long as music doesn't stand still, trumpeters can't either. But a sideman who tries to solve new problems by frantic guesswork and experimentation often winds up in complications and mental confusion worse than the original problem. Before that point, not after, is the time to ask questions.

So you fire away, and we'll try to come up with the answers, either in these columns or in the personal replies. While you're going over your present individual troubles, here's the first of several articles on a perennial problem of all trumpet players—range.

Defeat Selves

Right now, as progressive arrangers push the brass higher and higher, mastery of the upper register is more than ever a must. The trumpeter who has range with consistency, power, and endurance is the working trumpeter. However, many talented and intelligent players defeat themselves by forgetting their good sense in an anxious attempt to "get the high ones." All tensed up, they make what they previously played passably well sound as if they're fighting the horn.

If you want to sound like the

Orchestration Reviews

By Phil Broyles

WILLIAM TELL

Published by Ribbon

Arr. by Johnny Lawrence

Tell is patterned after the Glenn Miller versions of such tunes as



American Patrol. Unison saxes open up on an eight-bar repeated phrase, with brass in answer. Saxes go into harmony at A, and brass fall below. After eight measures of ensemble unison, saxes take lead for an eight-bar repeat. A trombone pedalpoint and harmonic changes by saxes support unison trumpets at C. Instrumental modulations contribute to constant variety throughout the entire arrangement. A good and effective commercial arrangement.

THE WEDDING

OF LILI MARLENE

Published by Leeds

Arr. by Van Alexander

Lili has been the top tune in England for the past several months, and will probably do well here, too. On the intro, baritone and trombone underline a dominant pedalpoint and saxes furnish the changes while first trumpet solos. This moves into a 16-bar tutti, with saxes taking the release. The tutti returns and saxes pick up the repeat. Brass play the bridge in

cup, and saxes fill in neatly, falling into soli for the last eight. Interesting things happen in the special, which lays in two sections and has an optional cut to each from the split choruses.

KATRINA

Published by Morris

Arr. by Johnny Warrington

This cute novelty is from Walt Disney's *Adventures of Ichabod and Mr. Toad*. After the intro, first trumpet takes a pickup for an eight-measure tutti. Saxes take lead for the next eight and fall into ensemble for the last four of this 20-measure tune. Saxes play lead on the repeat and relinquish the melody to muted brass. Saxes return. On the first half of the special, the melody switches back

and forth from tenor to reeds, with clarinet lead. Hatted brass furnish harmonic support. The last chorus is cleverly orchestrated.

GODCHILD

Published by Mills

Arr. by Tiny Kahn

This one's a picnic for boppers. It's one of a series of bop tunes being put out by Mills. Rhythmically, the melodic line is similar to most bop tunes, but the direction is refreshingly new. Trumpet and alto play unison through the first chorus, while the rest of the band furnishes harmonic support. Solos are equally distributed and are backed up sufficiently. The ensemble work in the finale shows some of the better points of Kahn's arranging.

(Advertisement)

Fats And Miles Bop on Vega Bandwagon!



New York—Boppers Fats Navarro, left, and Miles Davis, center, compare notes on their new VEGA POWER TRUMPETS as Kai Winding looks on. Fats is currently on tour with Norman Granz's JATP. Miles' cool trumpet on his recording, "Godchild" (Capitol), was one reason for Mike Levin's rating it "tops." Write today for your free copy of "The Power Trumpet." The Vega Company, 153 Columbus Avenue, Boston 16, Mass.

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Start New Jazz Firm

New York—Still another new record label, Regal, is due this month. First sides will be by Buddy Stewart, currently singing with Charlie Barnet. New platter is being operated by Dave and Jules Braun, of DeLuxe records, and Freddy Mendelsohn. Mendelsohn recently sold out his interest in Regent records to Herman Lubinsky of Savoy and started a new firm, Merit records. Merit masters cut so far, about 40, will be turned over to the new Regal outfit.

Platter house has also signed Josephine Premice, who will wax her calypso specialties, and CBS comic Robert Q. Lewis, who has been subbing for Arthur Godfrey this summer.

Down Beat covers the music news from coast to coast and is read around the world.

DANNY FERGUSON
"Stylist of the Piano"
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Washington-Youres Hotel
Shreveport, La.
Direction: MCA

BAL-BLUE 3
Castle Club
Ventura, Calif.
Direction

Jack Kurtze Agency
Beverly Hills, California



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; ac—night club; cl—cocktail lounge; r—restaurant; t—theater; co—country club; rh—roadhouse; pc—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; Corp.—Corporation; AP—Allbrook-Pumphrey, Richmond, Va.; FAC—Federal Artists Corp., 75 E. Wacker Dr., Chicago; GAC—General Artists Corp., RKO Bldg., NYC; MCA—McConkey Music Corp., 853 Seventh Ave., NYC; MCA—Music Corp. of America, 48th St., NYC; RMA—Rag Marshall Agency, 4671 Sunset Blvd., Hwd.; SAC—Shaw Artists Morris Agency, RKO Bldg., NYC; UA—Universal Attractions, 347 Madison Ave., NYC.

Kerns, Jack (Stockmen's) Elko, Nev.,
Out 11/12, h
King, Henry (Biltmore) L.A., Out 12/7, h

Combos

Landes, Jules (Ambassador) NYC, h
LaSalle, Dick (Blackstone) Chicago, h
Lawrence, Elliot (Deshler-Wallick) Colum-
bia, O., 10/3-15, h
LeWitter, Dave (Ambassador) Chicago, h
Lewis, Ted (Bal Tabarin) San Francisco,
Out 10/5, ne
Lombardo, Guy (Statler) Washington,
D.C., Out 9/24, h; (Roosevelt) NYC,
In 9/26, h
Long, Johnny (Roosevelt) New Orleans,
9/21-10/18, h

Martin, Freddy (Capitol) NYC, t
Masters, Frankie (Stevens) Chicago, h
Masters, Vick (El Rancho) Fresno, Calif.,
McCarthy, Fran (South of the Border)
MacDonald, Billy (Last Frontier) Las Vegas,
McKissick, Maynard (O-Yes) Ono, Pa., h
Moreno, Buddy (Blackhawk) Chicago, r
Morgan, Russ (Mark Hopkins) San Francisco,
Morton, Ray (Mounds) Cleveland, ne

Nagel, Freddy (Oh Henry) Willow
Springs, Ill., Out 11/20, b; (Black-
hawk) Chicago, 11/30-1/2, b
Nagel, Harold (Biltmore) NYC, h
Noble, Leighton (Rice) Houston, 10/4-31,
h

Ohman, Phil (Ciro's) Hwd., ne
Oliver, Eddie (Del Mar) Santa Monica, ne
Olson, George (Schroeder) Milwaukee,
9/27-10/10, h
O'Neal, Eddie (Palmer House) Chicago, h

Phillips, Teddy (Roseland) NYC, 9/23-
10/20, b; (Aragon) Chicago, 11/29-
12/24, h
Pike, Gerry (Ten Acres) Boston, ne
Primo, Louis (On Tour) MCA
Pruden, Hal (Mapes) Reno, h

Ragon, Don (Pla-Mor) Kansas City, 9/28-
10/4, h
Raye, Charley (Del Rio) San Pedro,
Calif., Out 10/15, ne
Raye, Roger (Slap Maxie's) Hwd., ne
Reichman, Joe (Deshler-Wallick) Colum-
bia, O., 10/9-22, h
Reid, Don (Troadero) Evansville, Ind.,
Out 9/29, ne
Ribbins, Ben (Tutwiler) Birmingham, Ala.,
Robbins, Ray (Aragon) Ocean Park
Calif., b
Robey, Don (Lake Club) Springfield, Ill.,
Rue, Warner (Schroeder) Milwaukee,
Out 9/26, h; (Jefferson) St. Louis, In
11/4, h

Sacanas (Casa Seville) NYC, Out 1/1, ne
Sands, Carl (Oriental) Chicago, t
Sanders, Joe (Claridge) Memphis, 9/30-
10/20, h
Shaffer, Freddie (Vogue Terrace) McKees-
port, Pa., b
Snyder, Bill (Sherman) Chicago, h
Spivak, Charlie (Deshler-Wallick) Colum-
bia, O., Out 10/2, h
Stone, Eddie (Belmont Plaza) NYC, h
Stokes, Hal (Westwood) Richmond, Va.,
ne
Straeter, Ted (Statler) Washington, D.C.,
In 10/31, h
Stuart, Nick (Chase) St. Louis, h
Sullivan, John (Starlite) Ft. Worth, ne
Sykes, Curt (Trianon) Seattle, b

Thornhill, Claude (Statler) NYC, In 10/3,
h
Towns, George (Roseland) NYC, b
Towns, Al (On Tour) MCA
Tucker, Orrin (Trianon) Chicago, b
Tyler, Bob (O'Connor's) Hartford, Conn.,
h

Valdes, Miguelito (Havana-Madrid) NYC,
Out 10/6, ne
Van Garwood (Biltmore) Lake Tahoe,
Nev., h
Vincent, Lee (Elk's) Bloomsburg, Pa.,
9/26/10/1, b

Weems, Ted (St. Francis) San Francisco,
Out 11/11, h
Welk, Lawrence (Palladium) Hwd., Out
10/17, h
Wells, Dave (Sherman's) San Diego, ne
Worth, Stanley (Pierre) NYC, h

Zabach, Florian (Muehlebach) Kansas
City, h; (Mayflower) Washington, D.C.,
In 10/10, h
Zarnow, Ralph (KIOA) Des Moines

San Francisco—Eddie Alley, local
bassist, using the following per-
sonnel for local gigs: Jack Boone,
piano; Ike Bell, trumpet; PeeWee
Claybrook, tenor; and Oliver Dixon
bass. Eddie plays drums.

Abbey, Leon (Harry's) Chicago, cl
Alvin, Danny (Rupnek's) Chicago, r
Apario, Tony (Randolph Square)
Chicago, cl
Arvelo, Pepito (St. Regis) NYC, h
Arvin, Mel (Zebra) Green Bay, Wis., cl

Bal-Blue Three (Castle) Ventura, Calif.,
ne
Barksdale, Everett (Club 421) Philadel-
phia, ne
Barton Jr., George (St. Paul) St. Paul, h
Bechet, Sidney (Jazz Ltd.) Chicago, ne
Beller, Ray (Rock Gardens) Willamantic,
Conn., ne
Bliss, Nicky (Ye Olde Collar) Chicago, ne
Bothwell, Johnny (Cafe Society) NYC, ne
Brandt, Troy, Mel (Kentucky) Chicago, cl
Brewer, Johnny (Bismarck) Chicago, h
Brown, Buddies (Silver Cloud) Chicago, ne
Brown, Hillard (Joe's Delux) Chicago,
ne
Brown Notes (19th Hole) Cincinnati, Out
9/30, ne

Caerens, Ernie (Hickory Log) NYC, ne
Cain, Jackie and Kral, Roy (Stage Door)
Milwaukee, ne
Caldwells (Revel) Steubenville, O., Out
10/5, ne
Carroll, Barbara (George Auld's) NYC, ne
Cassato, Sam (Curly's) Chicago, cl
Cassella, Danny (Blackstone) Chicago, cl
Cassidy, Joe (Domonico) Chicago, ne
Cavanaugh, Troy, Page (Ft. Wayne) De-
troit, h
Chandler, Billy (Helsing's) Chicago, ne
Charles, Don (Casino) Quincy, Ill., ne
Chiesta, Don (Vic's) Aurora, Ill., ne
Ciriolo, Mike (Silver Glen) Paramus,
N. Y., h
Coble, Vic (Sho Bar) Evansville, Ind., ne
Coco & Combo (Judd's) Chicago, cl
Cogan, Norman (Club 48) Sunnyside,
L. I., N. Y., ne
Coke, King (Carnival) Minneapolis,
Out 9-28, ne; (Don Carlos Casino)
Winnipeg, 10/6-12, ne; (Paramount)
NYC, 10/19-11/1, t
Conn, Irving (Savoy Plaza) NYC, h
Cook, George (LaSalle) Chicago, h
Cosmopolitans (Old Hickory) Chicago, cl
Costanzo, Ralph (Steak House) Phoenix, r
Crawford, Johnny (Zanzibar) Phoenix, ne

Daily, Pete (Eddie Spivak's) Hwd., ne
Dante Trio (Jack Dempsey's) NYC, h
Dardanelle (Syracuse) Syracuse, N. Y., h
Davis, Johnny (Stables) LaSalle, Ill.,
Out 9/26, ne; (Theater Tavern) Logan-
port, Ind., 10/3-9, ne; (Mayfair) Wich-
ita, 10/15-1/4, ne
Davis, Tiny (Blue Grass) Cleveland, 9/30-
10/20, ne
DeCastro Sisters (Havana-Madrid) NYC,
ne
Deer Trio, Johnny (Hawaiian Palms) Lin-
den, N. J., ne
DeParis, Wilbur (Child's) Paramount
NYC, r
DeSalvi, Emil (Kit's) Chicago Heights,
Ill., cl
Deuces Wild (Carnival) Pittsburgh, ne
Dimaggio, Vince (Sherman) Chicago, h
Downs, Evelyn (Ivanhoe) Irvington, N. J.,
rh

Ellyn, Jimmy (Park Lane) Denver, Out
10/2, h
Embassy Four (Red Feather) L. A., ne

Feather Merchants (Frolics) Omaha, cl
Felice Trio, Ernie (Ranch Inn) Elko,
Idaho, Out 9/27; (Mailbar) L. A., In
9/28, ne
Fields, Herbie (Hollywood) Kalamazoo,
Mich., 10/3-9, ne; (Silhouette) Chicago,
10/11-1/1, ne
Ford, Rocky (House of Oscar) Colorado
Springs, Colo., Out 10/5, ne
Four Jive Bombers (Club 421) Philadel-
phia, ne
Four Shades of Rhythm (Ranch) Chicago
cl
Four Steps of Jive (Bar O'Music) Chi-
cago, cl
Franks, Mirthquakes, Joe (Hub) Collin-
ville, Ill., Out 9/29, ne
Freeman, Bud (Gaffer) Chicago, ne

Gaillard, Slim (Silhouette) Chicago, Out
10/16, ne
Gibbs, Ralph (Silver Houette) Eunice, La.,
ne
Gilbert Trio, Jerry (Elms) Excelsior
Spring, Mo., h
Gloria, Carl (Athletic Club) Detroit, h
Gordon, Jerry (Concorra's) Chicago, h
Gonzales, Leon (Crown Propeller) Chi-
cago, cl
Gordon Trio, Max (Murphy's) Anderson,
Ind., ne
Grubbs, Babe (VFW) Pottsville, Pa., ne

Hall Trio, Alice (Red Feather) L. A., ne
Hazzlett Trio, Hank (Flamingo) Wichita,
ne
Heard, J. C. (Village Vanguard) NYC, ne
Herrington, Bob (Henry Grady) Atlanta,
ne
Herman, Lenny (Village Barn) NYC, Out
10/13, ne
Hughes, Percy (Snyder's) Minneapolis, cl
Hum, res vee (r.s.c.o.) Hwd., Out 9/23,
ne; (Bill Green's) Pittsburgh, 9/30-
10/13, ne

Jenkins, Duke (Brass Rail) Chicago, cl
Johnson, Bill (Palm Gardens) Phillipsburg,
N. J., Out 10/8, ne
Johnson, J. J. (Three Deuces) NYC, ne

Kendis, Trio, Sonny (Bowden) Southamp-
ton, L. I., N. Y., b
Kent, Erwin (Edison) NYC, h
Key-Aires (Marine Grill) Aurora, Ill., ne
King, Rickey (Michaud's) Lynn, Mass., ne
Kyle, Billy (Cliff's) NYC, ne

Lane, Johnny (Sky Club) Chicago, ne
Lane, Ralph (Pierre) NYC, h
Lokey, Claytie (Jimmy's Chicken Shack)
Tucson, Ariz., Out 10/1, ne
Magic Notes (Willard) Toledo, h
Manone, Wings (Wingy's) Hwd., ne
Martinique, Felix (Ambassador) Chicago, h
McGuire, Betty (Casper) Casper, Wyo.,
ne
McPartland, Jimmy (Capitol) Chicago,
cl
Metro Tones (Falcon) Detroit, In 9/27, ne
Miles, Dick (Bevo's) Lake Charles, La., ne
Miles Trio, Wilma (Green Frog) Lake
Charles, La., r
Miller, Max (Hi-Note) Chicago, ne
Mills Brothers (Merry-Go-Round) Youngs-
town, O., 9/26-10/2, ne; (Rainbow Ran-
devu) Salt Lake City, 10/5-8, b;
(Thunderbird) Las Vegas, 10/13-11/2, h
Mitchell Trio, Eddie (Paramount) Albany,
Ga., ne
Modulators (Wisconsin) Milwaukee, Out
10/30, h
Mole, Miff (Bee Hive) Chicago, ne
Monchito (Ches Parce) Chicago, ne
Monte, Mark (Plaza) NYC, h
Munroe, Al (Nestle Inn) Astoria, L. I.,
N. Y., ne
Myers, Bumps (Astor's) L. A., ne

Napoleon, Phil (Nick's) NYC, ne
New Yorkers Trio (Stage Door) Detroit,
ne
Nurnanes (Berghoff Gardens) Ft. Wayne,
Ind., ne
Nov-Elites (Alexandria) Newport, Ky., ne

O'Brien & Evans Duo (Wheel) Parkers-
burg, W. Va., cl
Ory, Kid (Beverly) Hwd., ne
Otis, Hal (Roger's) Minneapolis, Out 10/9,
ne
Parker, Charlie (Birdland) NYC, ne
Ramon (Babette's) Atlantic City, ne
Rhythm Rockers (Rhythm) LaCrosse,
Wis., ne
Roland, Joe (Orchid Room) NYC, ne
Roland, Trio, Adrian (Park Sheraton)
NYC, h
Savage Quartet, Johnny (Wellman) Okla-
homa City, h
Scott, Raymond (Blue Note) Chicago, Out
10/16, ne
Senna, Tony (Towne) Hanford, Calif., ne
Shaw, Milt (St. Regis) NYC, h
Shearing, George (Continental) Milwau-
kee, Out 10/2, ne
Sheedy, Jack (Hangover) San Francisco,
ne
Singer, Hal (On Tour) SAC
Singleton, Zutty (Club 47) Hwd., ne
Siry, Larry (Larue) NYC, ne
Smoothies (Breadview) E. St. Louis, Ill.,
h
Soft Winds (Hillcrest) Toledo, O., h
Stone, Kirby (Latin Quarter) NYC, In
9/23, ne
Sykes, Roosevelt (Sawdust Trail) Chicago,
cl

Three of Us (Wirt) Jackson, Wyo., Out
9/25, h
Three Tones (Northern) Three Lakes,
Wis., h
Townsmen Trio (Whitman) Pocatello,
Idaho, ne
Townsmen, Fielding's (Nob Hill) Chicago,
ne
Frenier Twins (Blue Note) Chicago, Out
10/16, ne
Tristano, Lennie (Birdland) NYC, ne
Traymon, Dolph (Caro's) Manhattan, L. I.,
N. Y., ne
Tune Toppers (Davenport) Seattle, Out
10/16, h
Turner, Bill (Drum) St. Paul, 10/3-30, ne

Ventura, Charlie (Ball) Washington, D. C.,
Out 9/23, ne; (Drum) St. Paul, 10/17-30, ne
Venuti, Joe (King's) L. A., r
Victor Trio, Bob (Talk of the Town) Chi-
cago, ne
Wasson, Hal (Rivera) Corpus Christi, ne
Zany-Acks (Crown Propeller) Chicago,
Out 10/1, cl; (Jimmy's) Edwardsville,
Pa., 10/8-24, cl
Zarin, Michael (Waldorf-Astoria) NYC, h

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Singles

Adler, Larry (Palmer House) Chicago, In
10/27, h
Baker, Dick (Chicago) Chicago, In 9/23, t
Baron, Leigh (Sheraton) Chicago, h
Belafonte, Harry (Birdland) NYC, ne
Blair, Janet (Palmer House) Chicago, h
Bold, Davey (Playdium) St. Louis, cl
Chaney, Charley (Chapman Park) St.
Louis, h
Choddy, Dave (Willard) Toledo, h
Christy, June (Cent Lake) Morgantown,
W. Va., Out 9/26, ne
Colby, Sarah (Croydon) Chicago, h
Coleman, Cy (Sherry-Netherland) NYC, h
Cook, Harry (Kentucky) Chicago, cl
Davis, Bill (Grace's Little Belmont) At-
lantic City, ne
Dennis, Clark (Thunderbird) Las Vegas,
Out 9/28, h
Donegan, Dorothy (Flame) Detroit, Out
9/29, ne
Dygon, Norm (Esquire) Joliet, Ill., Out
10/1, cl
Eckstein, Billy (Earle) Philadelphia, 9/23-
29, t; (Loew's) Rochester, 9/30-10/6, t;
(Loew's) Syracuse, N. Y., 10/7-13, t;
(Loew's) Buffalo, 10/14-28, t; (Vogues
Terrace) McKeesport, Pa., 10/24-30, ne;
(Merry-Go-Round) Youngstown, O.,
10/31-11/6, ne
Forrest, Helen (Bowery) Detroit, Out
9/28, ne; (Casino) Toronto, 9/28-10/5, t
Frye, Don (Jimmy Ryan's) NYC, ne
Gales, Weelin (Broadview) E. St. Louis,
Ill., Out 9/30, h
Garner, Erroll (Three Deuces) NYC, ne
Haines, Connie (Mont Royal) Montreal,
10/14-27, h
Handy, W. C. (Diamond Horseshoe) NYC,
ne
Horne, Lena (Chase) St. Louis, h
Hunter, Ivory Joe (Midtown) St. Louis,
Out 9/25, h
Jackson, Cliff (Cafe Society) NYC, ne
Kay, Beatrice (Bal Tabarin) San Fran-
cisco, 10/20-1/2, ne; (El Rancho) Las
Vegas, 11/9-23, h; (Carnival) Minne-
apolis, 11/24-12/7, ne
Kallen, Kitty (St. Regis) NYC, h
Kelly Jr., John (Drake) NYC, h
Kerpays, Rudy (North Star) Chicago, r
Laine, Frankie (Carnival) Minneapolis,
9/29-10/12, ne; (Bowery) Detroit, 10/17-
23, ne
Langford, Frances (El Rancho) Las
Vegas, 9/29-10/12, h
Little Miss Sharecropper (New Era)
Nashville, Out 9/26, ne
Lutcher, Nellie (Ches Maurice) Montreal,
9/28-29, ne
Martin, Tony (Beverly) New Orleans,
9/27-10/6, ne; (Bal Tabarin) San Fran-
cisco, 10/8-21, ne
McNally, Mary (Treville) NYC, ne
Meyerowitz, Harry (Nino) NYC, ne
Mills, Sinclair (Connor's) Detroit, ne
Morgan, Al (Helsing's) Chicago, ne
Nelson, June (Samoa) NYC, ne
O'Day, Anita (Hi-Note) Chicago, ne
Read, Kemp (Piccadilly) Providence, R. I.,
cl
Rocco, Maurice (Larry Potter's) Hwd.,
10/14-31, ne
Ross, Lanny (Mount Royal) Montreal,
9/30-10/13, h
Stafford, Jo (Chicago) Chicago, In 9/23,
t
Starr, Kay (Copacabana) NYC, Out 10/5,
ne
Stewart, Charles (Wells') NYC, ne
Sutton, Ralph (Condon's) NYC, ne
Taylor, Harry (Treville) NYC, ne
Timfield, Rudy (Nino) NYC, ne
Torme, Mel (Stork) Council Bluffs, Iowa,
9/30-10/6, ne
Tucker, Sophie (El Rancho) Las Vegas,
10/12-25, h; (Ciro's) L. A., 10/28-11/17,
ne
Walter, Cy (Drake) NYC, h
Warren, Ernie (Coe Rouge) NYC, ne
Warren, Fran (Ches Parce) Chicago, ne
Watkins, Viola (Silver Palm) Sunnyside,
L. I., N. Y., h
Wellington, Kokomo (Berita) Chicago, ne
Williams, Mary Lou (Village Vanguard)
NYC, ne
Worth, Elton (Jack Mints') Ashtabula, O.,
r
Wharton, Step (Melodee) San Jose, Calif.,
ne

Catch On?

Chicago—It happened in a
small town theater in the east.
Jack Rael, manager for Patti
Page, was briefing the house
band on her music. Ork in-
cluded three trumpets, one sax,
drums, and piano, all very
rectangular.
"This blues number has five
choruses," Jack explained.
"Now, the first two are straight,
the second two in stop time, and
on the fifth you take out, BLOW,
men!"
When Patti reached the fifth
chorus at the first show, she
noted a lack of background.
Five of the men had left their
chairs and the stage, and the
pianist was getting ready to
blow, too.

Live Jazz On Air Before Lunch, Yet

By PAT HARRIS

Chicago—Sandwiched between *Kate Smith Sings* and the noontime news, and bucking such stiff competition as *The Romance of Helen Trent*, is one of the most surprising radio programs to be aired from Chicago in some time. Or wouldn't you be startled to hear *Tenderly*, *Northwest Passage*, *Cherokee*, *Pardido*, and similar tunes, played with full realization of their modern tendencies, at 11:30 a.m.?

Normally, of course, it just isn't done. But four Chicago musicians are not only playing this music daily, but managing to please the men who hired them and the listening audience.

Still Time Left

The four, Sam Porfirio, accordion and celeste; Al Barathy, clarinet; Fred Kissling, bass and vibes, and Ben Carlton, guitar and bass, have aired their *Temptones* program over WGN here for 13 weeks, and were extended for at least four more, or until Oct. 14.

This is the group which auditioned almost three years ago for a "western songs and stories" show built around radio's Tom Mix, Curley Bradley. They heard no more about their tryout until this summer, when the station called and said they had the job. Mutual hired them for the western show, which is aired at 5:45 p.m., CDST, five days a week, then gave them their own 15-minute program—during which they can play whatever they wish—in the mornings.

Not that Many

The show has what can only be termed a lousy script, but there's not too much talking and it's not hard to ignore. The tag given the group by the writer is "four men who sound like a million." They don't. They manage to sound like nine, and, taking another view of the tag, something like Alvy West's unit, something like Joe Mooney's, and a great deal like a new group with an intelligent idea.

Porfirio, Kissling, and later, Carlton, started working together during the war, when they were on detached duty from Wayne King's army band. When they got out of the service they decided that night club jobs were not the future for their unit. They left audition records at every station in town, then went their separate, commercial ways until a radio job would break. It took almost three years to happen.

Add Vocals

Though as amazed as we were that no one had told them what to play on the morning show, they are consciously trying to inject just enough commercial appeal to keep their independent status. Group vocals, on tunes such as *Walkin' My Baby Back Home*, and Barathy's ballad singing on numbers like *They Didn't Believe Me*, are the chief concessions.

Besides the doubling, which usually means Kissling jumps to the vibes while Carlton, guitar pick between his teeth, grabs the bass, and Porfirio leans over his accordion to play the celeste, they have what amounts to four saxes at their command.

A lot of accordion players can get a sax section sound, if you ex-

Victor Pushes Flanagan Ork

New York—First evidence of Victor's intention to build new names on its 49 cent Bluebird label is the pressure it is putting behind Ralph Flanagan's studio band. First Flanagan Bluebird releases were unveiled with much trumpet at a party tossed for disc jockeys and the trade press.

Although recording companies in general have reaped most of their sales from vocalists rather than bands in recent years, trend toward studio bands has become evident in the last few months since Gordon Jenkins started hitting the jackpot for Decca.

Others Try

MGM has started cutting Russ Case with a house crew, Paul Weston has been at it for a long time

ercise a little imagination while listening. But Porfirio, partly because he has put a strip of canvas under the regular crepe screen behind the grill on his instrument, achieves the ultimate in this effect. The other members of the band agree that without Porfirio's musicianship, they would not be able to do half the things that please them most.

Their arranger, Dick Doerschuk, says that sometimes he writes only three notes for Porfirio, when the accordion is playing several different melodies at the same time, and that Sam always adds the one underneath—a feat Doerschuk would have considered much too difficult.

Clary over 'Saxes'

Doerschuk, who arranges most of their instrumentals, likes to get a Glenn Miller effect, with the clarinet playing over the sax-section accompaniment. This blends well because Porfirio's special instrument baffle softens the reedy sound which would identify the accordion immediately as such. At other times, as on *Why Do I Love You?*, the phrasing is clipped and Mooneyesque.

A bass clarinet, all agree, is the addition that would make their unit ideal. Whether they can add one depends on their status at the station, which is still indefinite. However, the unit started working on an afternoon quiz show Aug. 29, billed as the Tune Testers, and the fact that 355 stations are using their transcribed morning show is hopeful, to say the least.

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Chicago—They play their jazz at an hour when most other musicians have just hit the sack. It's WGN's Temptones, who double as the TM Bar Ranch Boys on the Mutual net Curley Bradley show. They are Ben Carlton, bass; Fred Kissling, vibes; Al Barathy, clarinet, and Sam Porfirio, accordion. Story on the group in this issue.

for Capitol, and Columbia is now spotting Hugo Winterhalter with a studio outfit.

For the most part, however, these house bands have not been given any unusual promotion, sides being put out in routine fashion with hopes of striking gold here and there.

The Difference

Difference in the Bluebird handling of Flanagan, in addition to the big buildup, is that a definite style has been set for the band and a tried-and-true style at that—the old Glenn Miller clarinet lead effect. Flanagan, who arranged and cut the *Tribute to Glenn Miller* album for Rainbow records a couple of years ago, has been instructed to stay strictly in the Miller groove in his arranging.

Peculiarity of the Miller-aping



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Fall Brings Flurry Of Boston Activity

Boston—The fall season brings a flurry of activity in the Hub's entertainment field, notably the birth of a new orchestra under the leadership of Paul Vignoli, local tenorist. This is his first venture with his own band.

The band is a 16-piece group, with vocals handled by Mickey Long. It is Vignoli's intention to rehearse steadily until Oct. 15, when arranger Bob Bruce expects to have a complete book set up that will include everything from waltz to bop, and maybe even a bit of Dixie. A series of ballroom dates have been set planned for the group as soon as rehearsals are completed.

AROUND TOWN: Milt Buckner has returned to the Hi-Hat, will stay until Sabby Lewis returns... Louis cafe has discontinued its radio shows for the fall and winter months. The spot has now turned to using a floor show policy, but will continue to hand out three-week bookings to local bands... Wally's Paradise has reopened once more, with the Art Foxall five taking over.

—Ray Barron

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As announced earlier in the year (see March 11 Down Beat, page 10) no ballots will be printed in the copies of the Beat for the annual band poll this fall. Ballots will be mailed directly and separately to the 14,000 subscribers and they will select the winning bands, instrumentalists and vocalists for 1949.

Only subscribers will be eligible to a voice in the poll this year. If you want to vote for your favorite band or musician, NOW is the time to fill out the subscription blank below, so you will receive a poll ballot when they are mailed out. Progress of the voting during the contest will be reported in the columns of Down Beat each issue, as in previous years.

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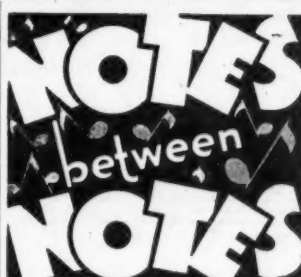
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By Michael Levin

New York—While on the rounds last week, I wandered into the Gateway restaurant, RKO building music hangout. Seeing none of the boys, I asked Lee, the tall, magnificently figured woman who's been deigning to give them coffee for years, where everyone was.

"Out of work," was the succinct answer. And it probably is true. The current slump has hit not only musicians, it is hurting publishers and contact men as well. While musicians know theirs is a steadily contracting field of employment, I

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suspect that the songplugger is through as of now.

A group of amazing color and aggressiveness who started out busking songs at Coney Island and ended up playing golf with Perry Como and Martin Block, these men at this point seem to have very little future. The whole way in which songs have been plugged is changing, and with the advent of television, will change more. As the business becomes more a business, more centralized, there will be less room for the very colorful agents who plug songs.

Despite the pestiferousness of some of the boys, as a clan they will be missed. They were a tremendous source of news for everyone, a useful job source for musicians and vocalists, and often helpful to leaders and sidemen alike with general information.

The withers and whys of all this have filled many columns in the Beat as well as occupied star space in Lindy discussions. Too much bop, too high prices, no new names, the war, lack of showmanship—all are reasons that have been advanced, some of them correctly.

There is one factor I haven't mentioned, though, which to me seems irrefutable, and responsible for at least part of the doldrums the music business currently finds itself in.

Fifteen years ago you could divide the elements concerned with the business into the musicians, the hip kids, and the general public. By hip kids, I mean the college and high school elements who really loved jazz, collected records, drove hundreds of miles to hear bands.

In that period of the mid-'30s all three of these groups were unified in their tastes. That is to say, the idols of the hip kids were Casa Loma, Benny Goodman, Jimmie Lunceford, Ellington, the Dorsey Brothers, Chick Webb, and others. While there may have been disagreement among various groups of musicians, by and large the taste of the musicians and the critics was the same. They may have disagreed on specifics, but usually they included the same body of taste.

The public, which had been fed on sugared pap for more than a decade, was ready for a change. The unified taste of the kids and the musicians was enough to swing large groups of the general public which normally wouldn't be interested in these bands.

This general condition lasted until the war. Then the kids went into service. While they were

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Templeton To Play N.O. Jazz Concert

New Orleans—The concert stage stands to lose a performer to jazz if Alec Templeton's jazz concert here Oct. 23 goes over well.

The blind pianist intends to trace the history of jazz from the beginning of ragtime up to the present. He will do the first part of the program solo, then will be accompanied by Sharkey's Kings of Dixieland in the second set.

Should the routine score a success, Templeton will take it on the road across the nation.

It is generally agreed that local acceptance will not be enough to insure the success of the venture. Anything flavored with Dixieland is almost a cinch to go over at the present time in New Orleans. It may be more of a scuffle on the road.
—Nick Gagliano

there, bop developed out of elements clearly discernible before to some musicians and writers, but not to others. Bop to many people is offensive. Partially because some of its practitioners undoubtedly play offensively, also because its more complex harmonic and rhythmic structures are in no way comparable to the simple elements used by the Goodman and Shaws of the early '30s.

Thus you now have a very strong cleavage among the musicians themselves, a cleavage among the kids, some of whom don't like bop, and a general public thoroughly confused by the jazz they hear around them.

In other words, the unitary push you got in the mid-'30s from all the elements concerned simply isn't there now, and won't be for some years. Until the musicians as a body arrive at more general agreement as to what they think is good and desirable in jazz, until the hip kids and the older aficionados can straighten themselves out as to what they want, and until public taste can accommodate itself to a more complex type of music, you will have conditions which essentially can mean only doldrums for the music business.

Whether television and the rest of the mechanical facilities will have left enough live jobs around by that time so you will have good young musicians to carry the load, develop new stylings, tastes, and names is another question again. In my humble opinion, the slump is going to be with us, in less aggravated form, perhaps, but still there, until some such change takes place. Cultural lag can be a drag.

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